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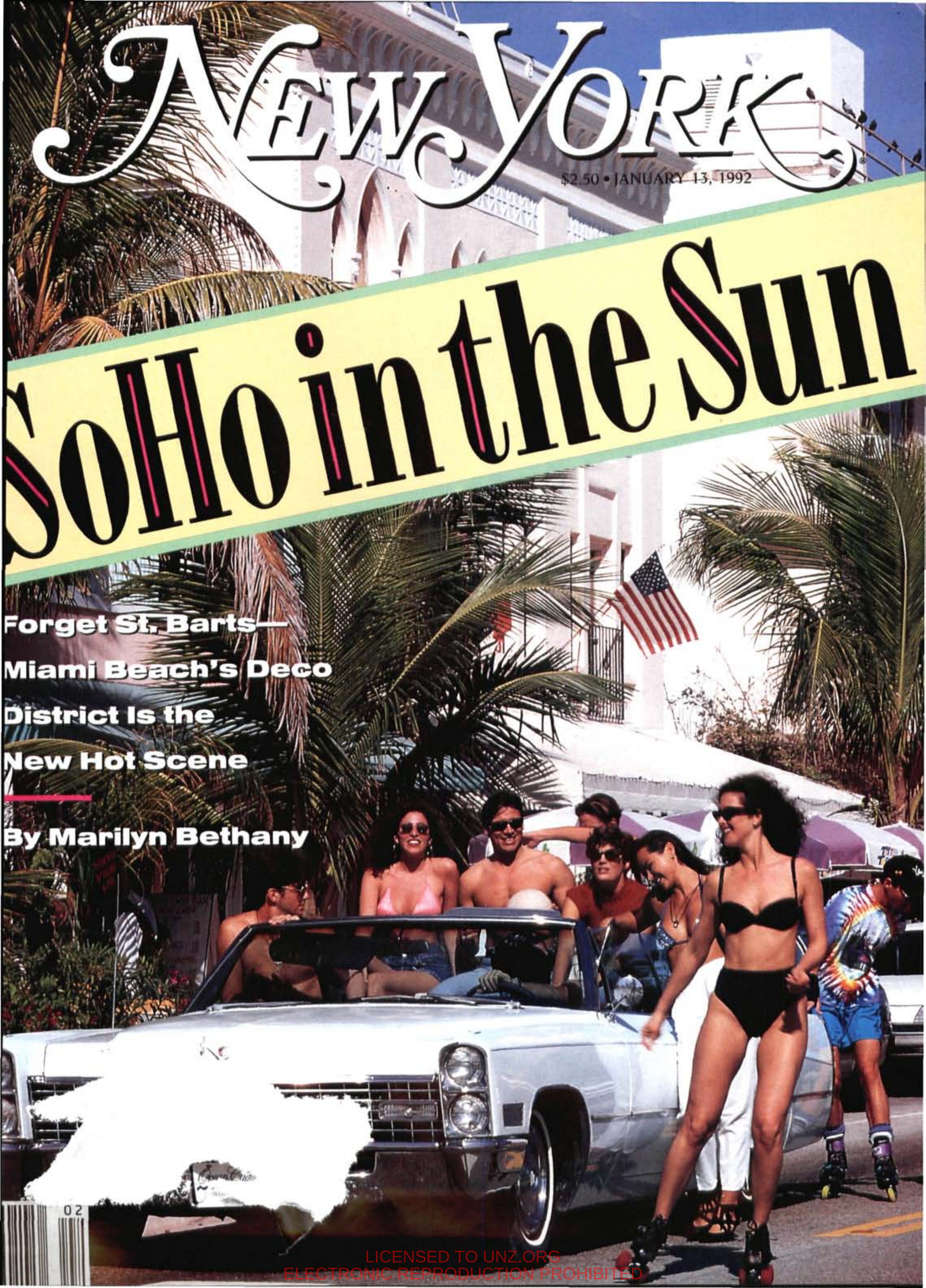

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By Marilyn Bethany

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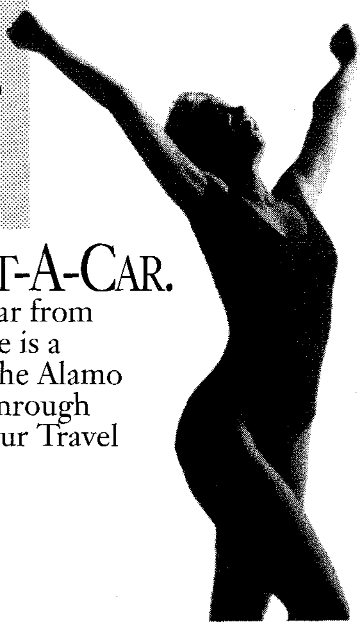

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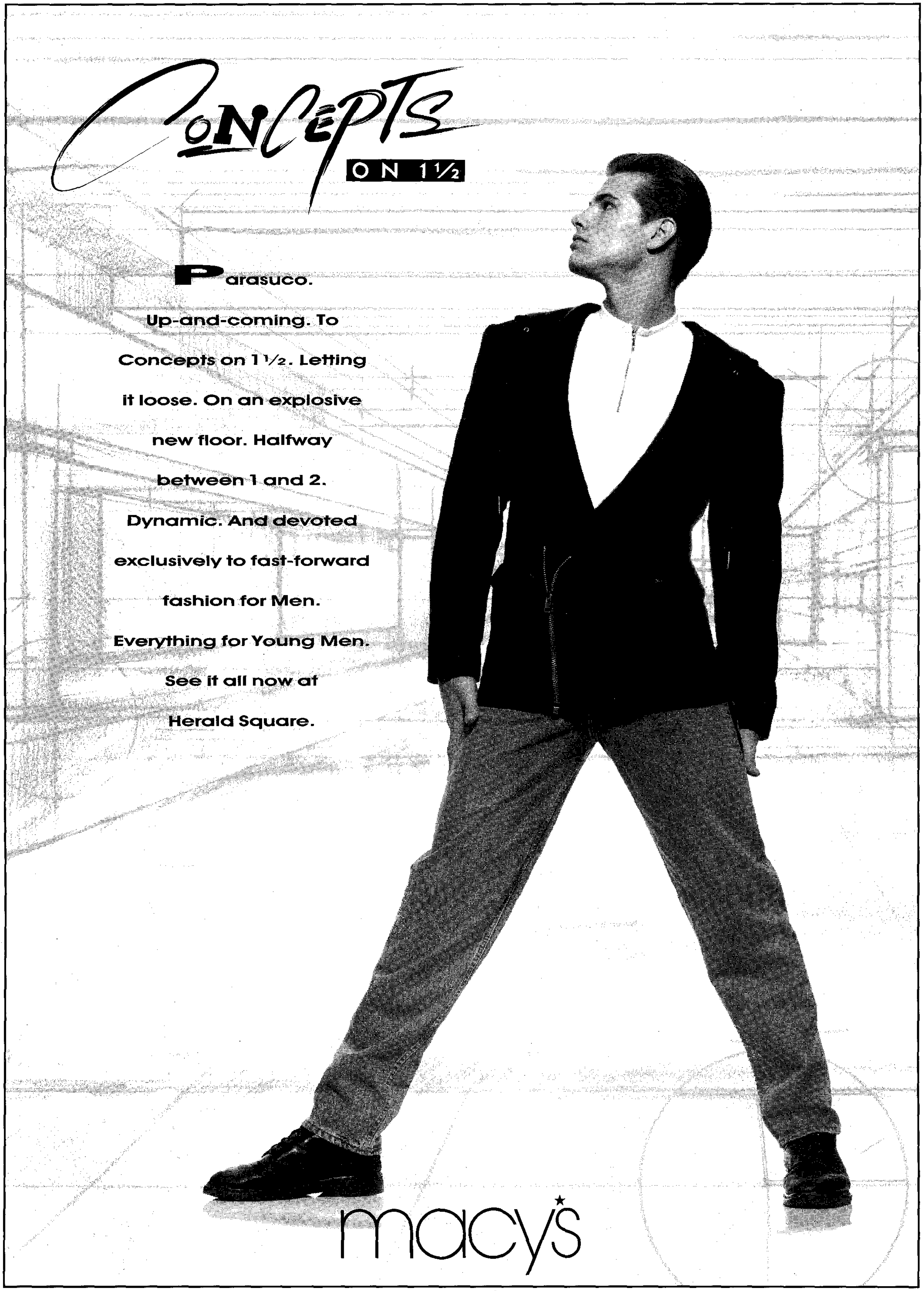

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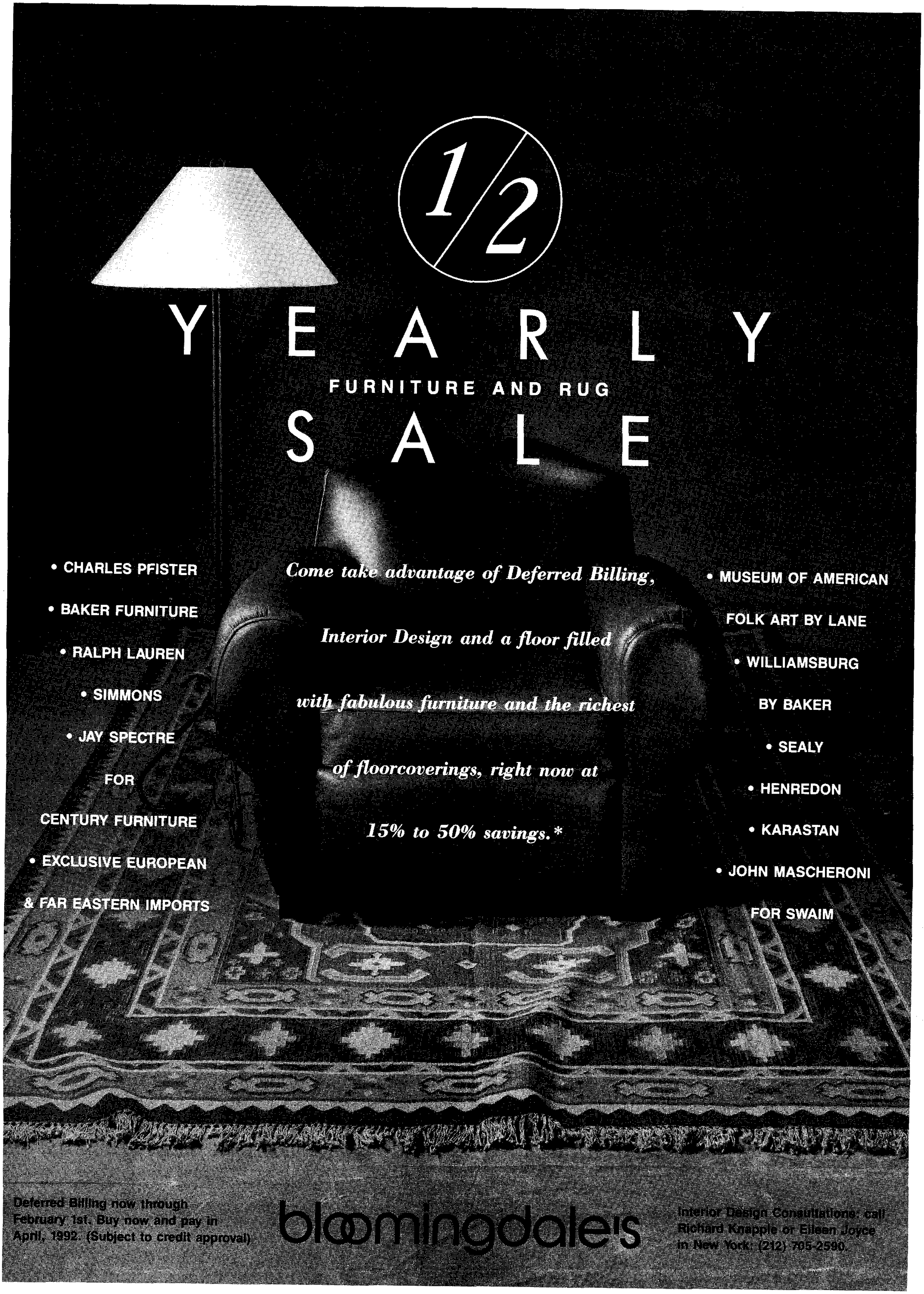

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BY MARILYN BETHANY

Fridays at dusk, a chunk of downtown vanishes. By ten, it turns up . . . in Miami Beach. Weekends, SoHo émigrés—plus actors, models, and other stray hipsters—reinvent themselves on a square mile of sand. It's called South Beach (or SoBe), Miami's Art Deco district. New Yorkers hop the 5:55 flight, and touch down to a party—pastels and neon and beautiful people. Once a blighted strip of surf, South Beach booms. Northerners are gobbling up real estate (at real bargains); and he plane is replacing the jitney as *the* chic escape.

28 Stalking the Last Nazi

BY PETER HELLMAN

It's straight from *Mission: Impossible*. The man at right, Aloïs Brünner, is the last major Nazi criminal at large. Brünner, 79, sent at least 120,000 Jews to Auschwitz; he specialized in the young and the eldery. Now, as one Georg Fischer, he hides in Syria. And Nazi hunter Beate Klarsfeld has made him her life's work. Under heavy disguise (and with a phony passport), Klarsfeld slipped into Damascus. Peter Hellman watched as she tried to bring Brünner to justice.

34 Fashion: Surf and Turf

BY MARTHA BAKER

It's never too early to start thinking of sunshine. And swimsuits. This year's crop is decidedly street-smart: fashionable indoors and out-. Here's a maillot that looks swell with a blazer, plus a smart Lycra number just meant for a trench coat. For the men: stretch shorts and denim. Dive in.

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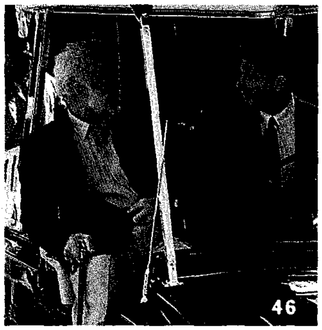

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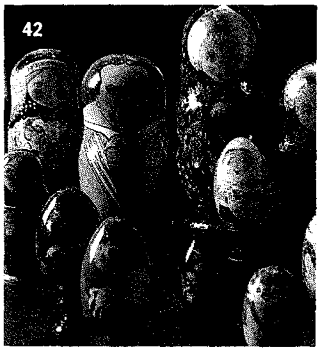

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Cover: Photograph by Andrew Garn.
Driver: Joey Goldman. In front passenger seat: Scott Fairbanks, from Irene Marie Model Agency. Passengers sitting on top of backseat, from left: Jessica Goldman (orange bikini top); Gary James Fitzsimmons; Laura Lee (black top), from Mary Keating Talents. Talking to passengers: Mora (white pants), from Mary Keating Talents. On roller skates (in black bikini): Heather Davis, from Michele Pommier Models.

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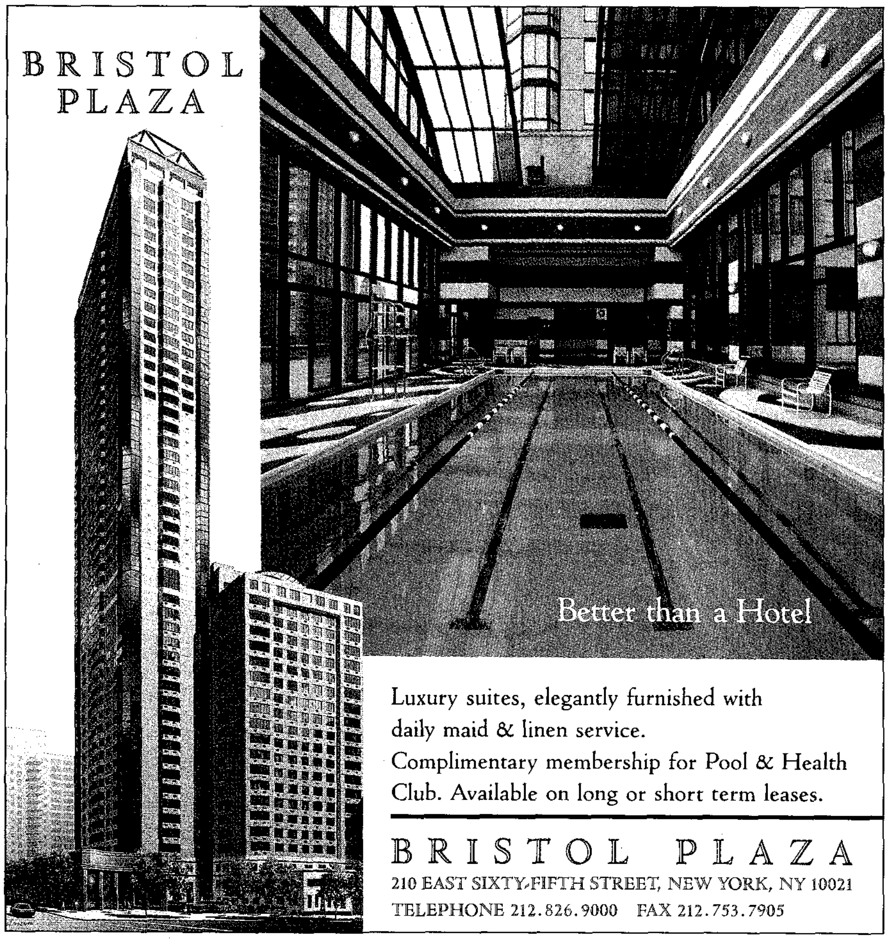

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ETTERS

omen on the Verge

IE OTHERWISE OUTSTANDING PIECE BY hn Taylor on the Thomas hearings conuded that "the hearings worked" ["Men Trial II," December 16]. I disagree. ough the hearings may have served the rpose of rendering a conclusion about ill vs. Thomas that satisfied most citizens, ey were a diversion from the actual intent the process. This was not a trial but a job terview. And the outcome was a medioe appointment with the prospect of a 40-ear tenure. We all lost out, as did our chilren and grandchildren.

George W. Carey
Brooklyn

REPEATING THREE WOMEN'S TALES OF exual assaults allegedly perpetrated by Villiam Kennedy Smith in "Men on Trial " [December 16], John Taylor again rants these accusers a cloak of anonymy. Taylor's piece was an exercise in Mcarthyism that would have made Roy ohn proud. What proof do any of these vomen have? Did they produce friends or cquaintances to substantiate any of their tories? Smith is pictured in your piece. Vhy aren't they?

John J. Begley
Tenafly, N.J.

WAS DISTRESSED BY THE TENOR OF "MEN n Trial I." John Taylor's depiction of the vomen's movement as a swinging penduum, "insisting at times there were no diferences between men and women and at ther times that men and women are radially different and that men have to recogize and accommodate women's differnces," suggests that women are apricious and pushy. Yes, women have ad to "elbow their way into the work orce"—for the chance to use our formiable abilities to get a fair share of the conomic goodies and status disproporionately bestowed on men. Taylor says hat once women "penetrated" these male erritories, they found that the exclusionry denigration of women did not end. Women want respect, but Taylor characterizes this as wanting to be treated "differently." I submit that women, in fact, desire to be treated the *same* as men.

Sophie Hahn
Manhattan

I TAKE ISSUE WITH JOHN TAYLOR'S CRITIQUE of women who "penetrated the male world of boardrooms and locker rooms and factories and fire stations" only to object to the "lewd jokes, the kidding and goosing and pornographic centerfold pin-up posters that are part of so many male environments" ["Men on Trial I"]. Would Taylor also criticize black, Hispanic, or Asian men who, after demanding entrée to a white working environment, object to the racial slurs and ethnic jokes that are so often a part of this environment?

Nancy Drosd
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Pure Rainwater

JOE KLEIN'S ARTICLE "DECONSTRUCTING Duke" [December 2] asserts that in the sixties, my work "was rejected for publication by learned journals—too raw for the times." This is not true. I published as freely as I wished then, as I do now. I can remember only two rejections in that period—one by *The Public Interest* and another by *The New York Times Magazine;* in neither case was raw language an issue. I have argued with editors about the use of "dirty words" on occasion but have never been asked to tone down my analysis. It is ironic that while he is disdainful of liberals who, he says, arrogantly rejected my analysis of the word *motherfucker,* 25 years later Klein writes a piece in which his editors won't even allow the word to be spelled out. I would not bother writing in about such a minor error if it were not true that we have seen too much retailing in recent years of stories about honest scholars who are pilloried by politically correct liberals. It is much more the case that mainstream publications are uninterested in publishing pieces about the poor, however they are portrayed, than that we who try to describe the destruction wrought by racial oppression and economic marginality are denied a voice by liberal publications.

Lee Rainwater
Professor of Sociology
Harvard University
Cambridge, Mass.

Joe Klein replies: Lee Rainwater is, of course, the ultimate expert on the reception his work received; I stand corrected. But I sense a certain rewriting of history here. His book *The Moynihan Report and the Politics of Controversy* was the ultimate account of an "honest scholar pilloried by politically correct liberals." My point stands: David Duke is a product of conservative exploitation *and* liberal avoidance.

Communications Gap

IN THE COURSE OF ARGUING IN "THE HAPPY Hawker" [January 6] that Steven Schragis publishes nothing but junk, Dinitia Smith refers to his plans for publishing my book, *The IQ Debate,* then adds, "Seligman's book was originally commissioned by Whittle Communications, but when Whittle's editors saw the manuscript, they turned it down." Whittle's editors formally accepted my *IQ* manuscript in January 1990, repeatedly gave it high praise, asked for only minor revisions, paid me in full, and scheduled the book for publication in the fall of 1990. It was only at the last minute—just before the manuscript was to go into proofs—that the company got cold feet about addressing this controversial subject.

Daniel Seligman
Manhattan

Club Flub

MANY THANKS FOR PRINTING MY LITTLE VIgnette about Sirio Maccioni's kindness in "The Food of New York" ["My Memorable Meal," December 23–30]. But it all happened at the bar of the Colony Restaurant, not at the Colony Club. Though the Colony Club is still there on Park Avenue in all its glory with its all-ladies policy, the Colony Restaurant is long gone. But I can't blame your reporter or editor for the error. They were probably not even hors d'oeuvre at the time of the Colony Restaurant.

John Weitz
Manhattan

Healthy, Wealthy, or Otherwise

DR. MORRIS SPIELBERG ["LETTERS," DEcember 16] rightly wonders how many of the doctors named in Janice Hopkins Tanne's piece "The Best Doctors in New York" [November 11] will treat uninsured patients. Fortunately, for patients at facilities of the New York City Health and Hospitals Corporation (HHC), the answer is many. Through the affiliation contracts HHC hospitals have with the city's top medical schools and teaching hospitals, more than 100 of the men and women identified by their peers as the best physicians in the city practice at least part of the time at our public hospitals, where all patients are treated, regardless of their ability to pay. While the majority of HHC's patients do not have the medical options enjoyed by most of your readers, whether or not they are Medicaid- or Medicare-eligible or have *any* insurance, they can receive technologically advanced, high-quality care in the city's municipal hospital system.

James R. Dumpson
Chairman
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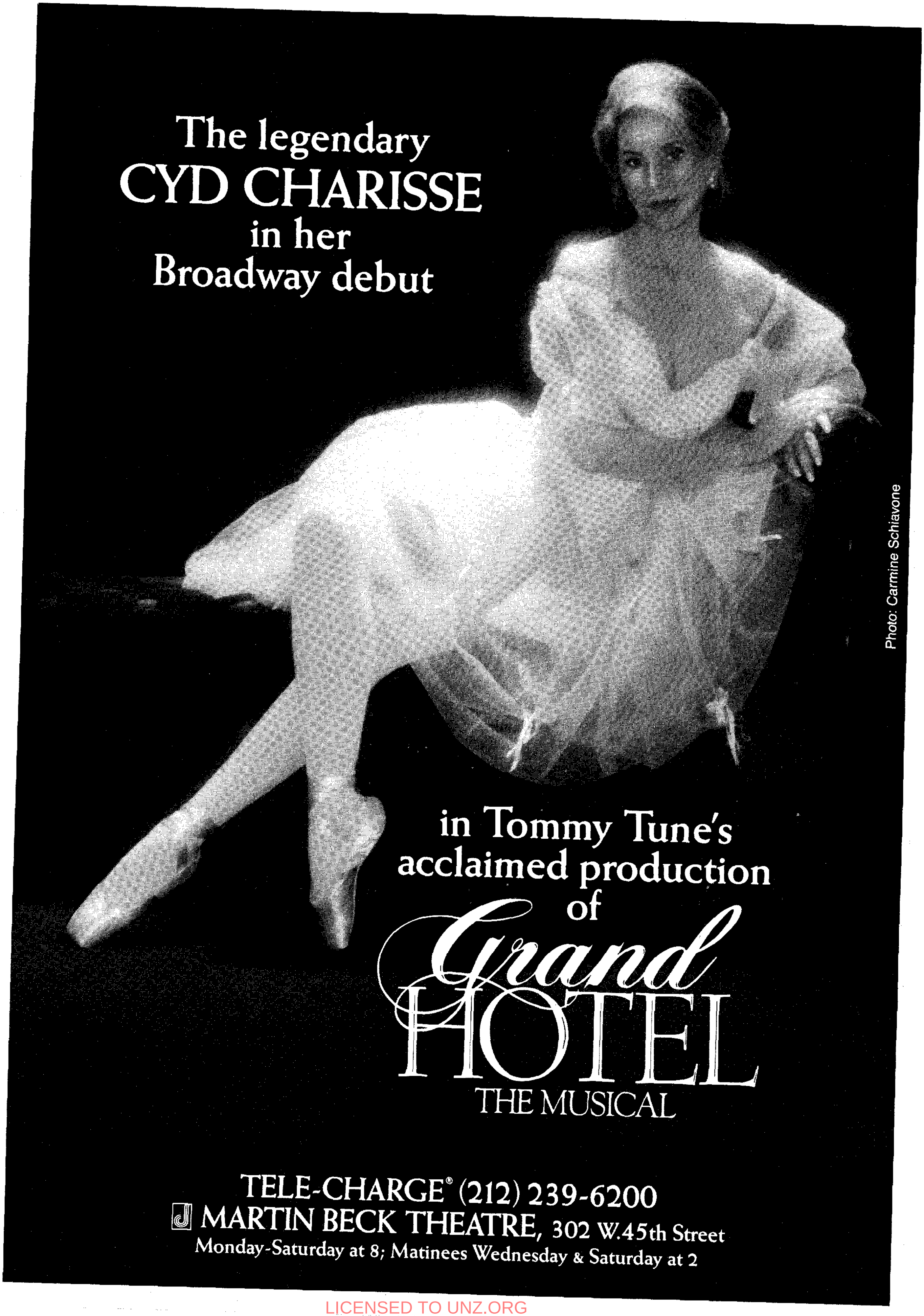
Manhattan



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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

MONEY MATTERS...ON THE ROCKS...COPYING A PICASSO...WILL'S WAY...L.I. LARGESS

S CITICORP SORE AT ITS LAWYERS?

Citicorp and its primary outside legal counsel are pitted against each other in a dispute over money, says a source. Shearman & Sterling, the city's second-largest law firm, is butting heads with Citicorp over a six-figure fee S&S says it's owed. "Citicorp is under a lot of pressure because it's been deluged with bad real-estate loans," says the source. "It's gotten pretty messy." But another insider says the two sides are working on an agreement.

Neither side would discuss the matter. "We believe that all aspects of our relationship with Citicorp are fine," says Stephen R. Volk, the senior partner at Shearman & Sterling. "That's something that . . . we wouldn't comment on," says Citicorp spokesman Jack Morris. "The relationship is a very strong one, and we expect it to continue."

SCHRAGER JUDGED FIT FOR A JIGGER

Ian Schrager can start serving alcohol again. The former nightclub owner turned hotelier—who lost his liquor license for Studio 54 in 1980 after he and Steve Rubell went to jail on federal tax-evasion charges—was recently approved to get a license, along with his current partners, for the Paramount hotel on West 46th Street.

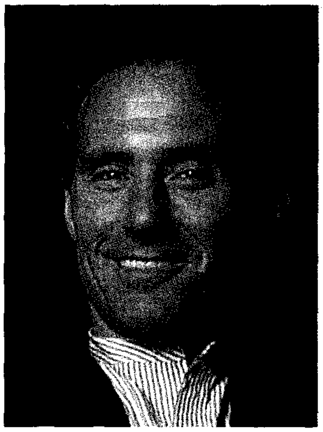
Although state law generally prohibits convicted felons from selling liquor, Schrager's lawyer was able to convince the State Liquor Authority last month that Schrager was "fully rehabilitated." Citing his client's charitable activities, Michael Armstrong of Lord Day & Lord argued that "[Schrager's] debt to society should now be considered paid." Also included were character statements from lawyer Arthur Liman, Loews Hotels president Jonathan Tisch, and Municipal Arts Society chairman Stephen Swid, who referred to Schrager as "one of our most valuable citizens."

Schrager could not be reached for comment.

NEWSWEEK'S WILL: ON BORROWED *TIME*

Is *Newsweek* columnist George F. Will letting *Time* reporters do some of his interviewing for him? The conservative pundit recently wrote a syndicated newspaper column on director Oliver Stone and his controversial movie *JFK*. In the piece, Will quotes Stone, using some of the comments that had appeared in *Time*. "It's hard to believe that Stone would have used the *exact* same words with Will that he did with the *Time* reporter," says one source. "But if Will did lift them from *Time*, it's particularly peculiar. That same week, *Newsweek* had its own interview with Stone. I guess those quotes just weren't good enough."

"I don't find that peculiar at all," says Will's assistant, "but what do I know? I have to go. . . . We won't speak again."



IAN SCHRAGER

PALOMA PICASSO

KATHLEEN SULLIVAN

SULLIVAN TAGS HER SALE FOR AIDS

Kathleen Sullivan is unloading her furniture to help people with AIDS.

The former *CBS This Morning* anchorwoman, who is moving out of her home in Wainscott, Long Island, recently held a benefit tag sale there. All proceeds went to the Desert AIDS Project, which is based in Palm Springs, California.

"It was the Saturday before Christmas," says one visitor. "At least 150 people showed up. The first things to go were her red jeweled boxing gloves. There was a lot of Donna Karan, too. It looked like you had gotten lost in Bergdorf's. She's donating the unsold clothing to the Retreat, a center for abused women."

Sullivan, who will travel to Barcelona next summer to cover the Olympics, did not return calls.

PALOMA: WHEN A KISS IS JUST NOT A KISS

Paloma Picasso is upset that people have been stealing her kisses. Last month, the designing daughter of the late Pablo Picasso—whose line of accessories with signature X kisses is sold at places like Bergdorf Goodman and Saks Fifth Avenue—filed a lawsuit to stop others from making and selling copies of her work. Among the defendants are Century 21, Plymouth Shops, a manufacturer, and several distributors. The suit complains that Picasso and the other plaintiffs "have, and will, suffer irreparable damage to the goodwill in their businesses and will suffer a loss of sales and profits." Lawyers for Picasso say that knockoff handbags made and sold by the defendants are "of leather and/or vinyl of poor quality, greatly inferior to the rich, supple leather or satin-like finish nylon fabric with a fine calfskin trim used in plaintiff's handbags." Century 21 and Plymouth wouldn't comment.

ASSOCIATE EDITOR: DEGEN PENER

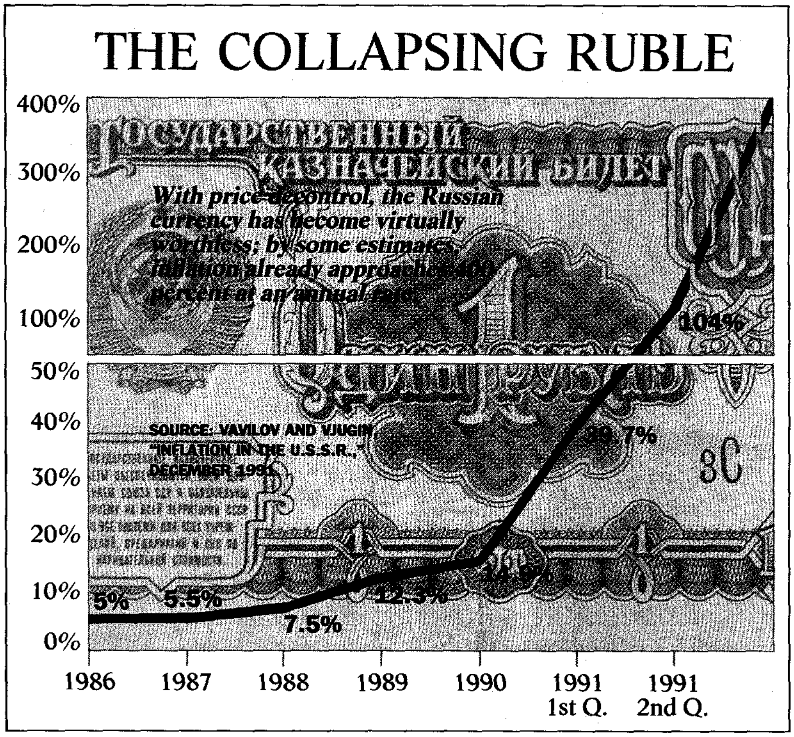
Photographs: top, Elena Seibert/Outline; center, Adam Scull/Globe Photos; bottom, John Barrett/Globe Photos.

The Bottom Line/Christopher Byron

SAVE THE BEAR

HOW THE U.S. CAN HELP RUSSIA

WE REALLY CAN DO BETTER THAN THIS. THAT seems a fair enough judgment about George Bush's wimpy, equivocating leadership in the economic crisis now engulfing the old Soviet empire. The president was late to support the reforms of Mikhail Gorbachev, and now that Gorbachev is gone, the White House seems unsure of what to say about the programs of his successor, Boris Yeltsin—particularly regarding the devaluation of the ruble.



THE COLLAPSING RUBLE

With price decontrol, the Russian currency has become virtually worthless; by some estimates, inflation already approaches 400 percent at an annual rate.

SOURCE: VAVILOV AND VJUGIN, "INFLATION IN THE U.S.S.R.," DECEMBER 1991.

Last week, the situation in the infant Commonwealth of Independent States went from atrocious to appalling as Russia pressed ahead with floating the ruble on world markets as a way to gain official convertibility against the dollar and other currencies. The key step: Domestic price controls were lifted on nearly all domestic goods and services. Even food and fuel prices are being permitted to go up anywhere from 300 to 500 percent.

As a result of the move, inflation, already hovering at close to 400 percent, now looks poised to take off for outer space. Jude Wanniski, the president of New Jersey's right-leaning Polyconomics, Inc., consulting firm, now estimates that inflation of the ruble may soon reach the Weimar Republic levels of early post–World War I Germany, when it took whole wheelbarrows of reichsmarks to buy a single loaf of bread.

At that rate, the total private savings of all the commonwealth peoples—currently estimated at around $22 billion at the present commercial-exchange rate—would be wiped out in weeks or even days. That in turn would leave the entire population destitute; with all title to property in the hands of the state, savings are the only assets people actually have.

Yeltsin is gambling that the situation will soon stabilize as rising prices begin encouraging factories all across the country to boost their production. In a best-case scenario, prices would then stop rising and begin to fall, so people would stop hoarding goods and start hoarding rubles instead. Yet before that happens, it is equally possible that the ruble will have ceased to have any value at all as a medium of exchange.

Like Confederate money after the Civil War, the ruble could easily enough wind up worth nothing beyond the value of the paper it is printed on, displaced either by barter or by the widespread use of foreign currencies such as the dollar or the deutsche mark. Counterfeiters would have a ball. Shopkeepers and peasant farmers might be able to survive, since they would have goods to barter. But people like teachers, accountants, and even government employees would be devastated, losing their life savings and having nothing but worthless scraps of paper to help them acquire the necessities of life.

Under such circumstances, strikes and urban unrest would seem almost inevitable. It is thus tempting to urge an international-aid program to head off hunger and perhaps even a return to totalitarianism. But what Russia and its sister republics really need to get this crisis behind them is a package of monetary and financial reforms to stabilize the ruble before the situation gets completely out of hand.

So far, the United States has offered little if any leadership in the matter, preferring simply to mouth lukewarm support for Yeltsin while openly wonderin whether his commonwealth arrangeme will actually survive. "This is really qui distressing," says John Williamson, res dent expert on the USSR for Washin ton's Institute for International Econon ics. "The United States can and should b playing a much more forceful role than is."

But just as George Bush was fond of r minding folks when he rallied the worl to oust Saddam Hussein from Kuwai America is now more than ever the on true leader of the worl And since the world ha a stake in seeing Russi and its sister state achieve economic an political stability, th U.S. really has no choic but to take the lead i supporting program that offer the promise o success.

On a balance sheet the commonwealt looks healthy enough Though the USSR wen out of business owing a estimated $700 billion i national debts, the suc cessor republics by on reckoning have inherite a total of $6 trillion i salable assets, rangin from land and building to oil and gas reserves.

Unfortunately, with George Bush wrestling with trade problems in Japan while Congress itself remains in recess, no one in Washington seems to be thinking about how the U.S. might help the commonwealth redistribute that wealth to private individuals while simultaneously luring new wealth-creating investment from elsewhere. Thus, in a helpful spirit of some unsolicited advice, here are three things the president can call for in his State of the Union message this month to show that he is on top of the problem:

□ *First and foremost, the president should announce that the U.S. stands ready to help the commonwealth develop and implement a workable monetary-reform plan.* Internationally, such a plan would enable the commonwealth to repay the $65-billion external debt of the old USSR.

What would give the plan credibility? Wanniski says the smart move would be o use the commonwealth's enormous hysical resources as backing for the urrency. This simply echoes the briliant maneuver of Alexander Hamilton, vho tied the U.S. dollar to gold in 791, then promised to sell off whatver western lands were needed in order o buy enough gold on world markets to ay off the national debt from the Revoluionary War. At a stroke, the scheme urned the dollar from worthless money nto one of the most treasured currencies n Earth.

□ *The president should also express upport for refinancing existing Commodity Credit Corporation export credits to the USSR.* These contingent liabilities began to pile up early last year and now account for $2.8 billion. Under the present circumstances, the commonwealth has no hope of repaying the debt. So rather than write the loans off, Washington would be better served to urge Moscow to convert them into zero-coupon bonds. The willingness of Washington to accept such bonds as payment on a debt would send a signal to private investors that the notes are worth holding. Soon enough, the commonwealth would find itself able to issue similar notes to roll over the $48-billion or so in long-term debt now held by Western banks and governments, mainly in Europe.

□ *The president should announce that the U.S. is ready to convert its outstanding lend-lease credits from World War II into zero-coupon bonds as well.* According to Harvey Shapiro, an expert on controlled economies at the WEFA Group econometric consulting firm, the lend-lease debt amounts to around $700 million. Yet the debt has been a source of endless quarreling between Washington and Moscow over the years, and converting the obligation into zero-coupon bonds backed by the new currency would give European investors, mainly in France, the incentive to do the same with payments still owed on pre-1917 czarist bonds.

Unfortunately, without leadership from Washington, nothing much along these lines is likely to happen. To date, about all the so-called Group of Seven industrial nations have done has been to grant a one-year moratorium on the repayment of principal for certain debts owed by the old USSR (the interest payments have not been waived).

Meanwhile, a consortium of private creditors, headed by Deutsche Bank of Germany, has granted a mere three-month extension of various other payments now owed. This is simply unworthy of triumphant powers over a vanquished foe, but unless the president of the United States is willing to say how to do better, such stopgap measures may be the best the people of the once-mighty USSR ever get for their struggle to shed the yoke of Communism. ■

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c. you won't have to bait the hook

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On Madison Avenue/Bernice Kanner

A NEW BREED OF AD AGENCY

POWERFUL PITCHES: *The Addams Family–cereal spot; "Short Shorts" for Nair.*

AFG'S HARD-WORK ETHIC

AVRETT, FREE & GINSBERG WAS A WORKhorse in the world of packaged goods. Its clients were sleep aids, cold formulas, tooth polishes, and cat food. Last year's dramatic win of Trans World Airlines' $45-million account for a widely reported 5 percent commission—about half the industry average—made AFG, already dowdy, a "discounter."

But today, the unglamorous values AFG espouses—plodding hard work and a strict reliance on research—are virtues. Perhaps that's why, as the ad industry suffers its worst slump in years, the $210-million AFG is celebrating the best year of its two decades and projecting an ebullient 1992. In November, it won Schieffelin & Somerset's $10-million Johnnie Walker Red account. "We've more than doubled our size since 1990," drawls Jack Avrett, the agency's courtly 62-year-old chairman. "I hate to think of us as fuddy-duddy and boring, but we have stuck to our knitting and grown the old-fashioned way."

The agency, born in Avrett's apartment in 1971, has worked for Ralston Purina, Pfizer, and Carter-Wallace from the beginning. After it snagged Lorillard's $20-million Kent account in 1990, it added U.S. Trust ($2 million), a division of Goya Foods ($5 million), American Savings Banks ($2 million), and SupperClubs Resorts of Jamaica ($4 million). It also snagged $5 million from American Home Products, $15 million from Dimetapp cold medicine, and, of course, TWA.

Young & Rubicam had resigned the airline, calling it unprofitable; other agencies subsequently spurned it. But Avrett claims that AFG makes at least a 20 percent profit on TWA, which it handles on a fee basis. "We have eight people on it; Y&R had 28," he says. "TWA is doing much of the work in-house, and we function as a creative resource."

Avrett and his partner, president and creative director Frank Ginsberg, 46, feel that one of AFG's strong points is that it's independently owned and managed (by two of its founding partners; the third, Marcella Free, retired). "We can move quickly and decisively," says Avrett. "While other agencies became absorbed with themselves, we focused on producing quality work that got our clients' cash registers to ring." Says Ginsberg, "At AFG, we're all chiefs and no Indians. Our top people don't supervise; they create memorable equities that make our products the heroes or stars."

"Most of our clients are in the competitive business, where they're often outspent and outpromoted," says Avrett, who conceived "tiny time pills" for Contac, as well as "chow, chow, chow" for Purina Cat Chow. "For TV spots, we do a turn-off-the-soundtrack to make sure a commercial communicates what we're trying to say visually," adds Avrett, a former president of the Marschalk company and creative director at SSC&B; Wells, Rich, Greene; and Foote, Cone & Belding.

"We believe in the power of a single dominant visual idea to communicate a message," says Ginsberg, a former art director at Grey Advertising. "To create that unexpected, emotional visual requires inspiration. But to identify the message itself takes information. We probably do far more research among consumers than agencies many times our size."

AFG eschews theatrical advertising, but it can be theatrical when luring business. For every pitch, it creates a short videotape that gives a brief, stylish bio of the product and another showing consumers responding to at least one ad concept AFG is offering. "We're no gentleman's club," admits Ginsberg. "We debate, torture, tear apart each other's work, then fine-tune an idea to the point that it can't miss." But occasionally it does miss: Domino sugar considered AFG's proposed "We're as proud of what we make as you are" theme but hired DMB&B instead.

AFG was formidable during the Kent pitch. "They asked in at the eleventh hour," recalls George Telford, vice-president of advertising at Lorillard. "We were prepared to brush them off when we walked into an initial credentials meeting and were stunned to discover they had four finished ad concepts hanging on the wall. One was the 'Portraits of Pleasure,' which we ultimately bought and which, in fourteen months, has modernized Kent's classic heritage [with soft, dreamy black-and-white photos, reminiscent of the fifties] and slowed its decline."

"Portraits" also attracted Clint Rodenberg, senior vice-president of marketing at Schieffelin & Somerset. "We told AFG that today's consumer is more motivated by a product's benefits than by image or fashionability. Their campaign separates Johnnie Walker Red from other scotches."

"We're very contrarian," says Tom ames, AFG's senior executive vice-presilent. "It would have been obvious to turn he superannuated Kent into a Pepsi, a roduct for the under-35 generation. But cotch is mature, contemplative, not a oudmouthed beer or a vodka fun drink. You can't change its core any more han you can put Barbara Bush in a niniskirt."

AFG advertises Ralston's "fad" cereals, which draw on the film, cartoon, or toy of he moment. The current presweetened entry: the Addams Family—cereal in the shape of skulls, hands, and headless dolls.

Known as the "chow, chow, chow" agency since its 1972 spots for Purina Cat Chow "anthropomorphized" the felines, AFG uses the same deft touch in a recent spot for Purina Cat Chow Mature. "How do you recognize the mature cat?" asks a game-show host. Among the wry and wrong answers: by his toupee, rocking chair, or dentures. Through computer technology, a real cat smiles to show off a set of pearly false teeth. Pet owners, a voice-over reminds viewers, often don't recognize their geriatric cats' nutritional needs.

The AFG ads for Binney & Smith, directed at moms, claim "childhood isn't childood without" Crayola. But the agency also created a loud MTV–style ad to attract youngsters. "I thought their suggestion to go after kids was stupid," says Rich Gurin, CEO of Binney & Smith. "Moms buy more than 90 percent of all Crayolas. But they persevered, and a year later, we see its impact."

When the client is the muse, AFG executes its musings. "We come up with ideas, and AFG runs with them," says Carl Icahn, chairman of TWA. "Our new business-saver fare was my baby, but AFG conscientiously carried it out. One of the reasons we didn't end up like Pan Am is because we watch our costs."

Ultimately, clients stay at AFG because they get results. Ralston Purina has remained for twenty years "because they develop sound advertising that pleases, powerful ideas that over the years have had dramatic impact," says executive vice-president Tom Touhill. Henry Hoyt Jr., chairman of Carter-Wallace, says, "Every brand we've had with them they've improved. In 1975, their 'Who Wears Short Shorts?' commercial turned around Nair. We had a great relationship with SSC&B and terminated them; we would do the same to AFG if they weren't getting results."

But now that AFG is hot, management is watchful. "Nothing fails like success," says Avrett. "We can't lose our edge or grow complacent." Adds Ginsberg, "Repeating past success is an invitation to failure. We must keep reinventing ourselves." ■

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Positive means dramatic savings on Up Scale, High Fashion Merchandise.

Positive means Neustadter Furs handles only Top Quality Merchandise.

Positive means we are not offering a sale on commercial, non fashion merchandise, like most other furriers.

Positive means knowing that for Four Generations Neustadter Furs has the Excellent Reputation for leading the fur industry in Quality, Workmanship and Fashion.

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So, for our 2 million dollar ***ANNUAL CLEARANCE SALE,*** we're doing what is necessary and you'll benefit from it. Our merchandise is fresh and the selection is plentiful.

HURRY DOWN and walk away with a ***FUR*** of your dreams at a fraction of its original cost.

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*All goods subject to prior sale. *(of manufacturer's retail prices.)*

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FAST TRACK

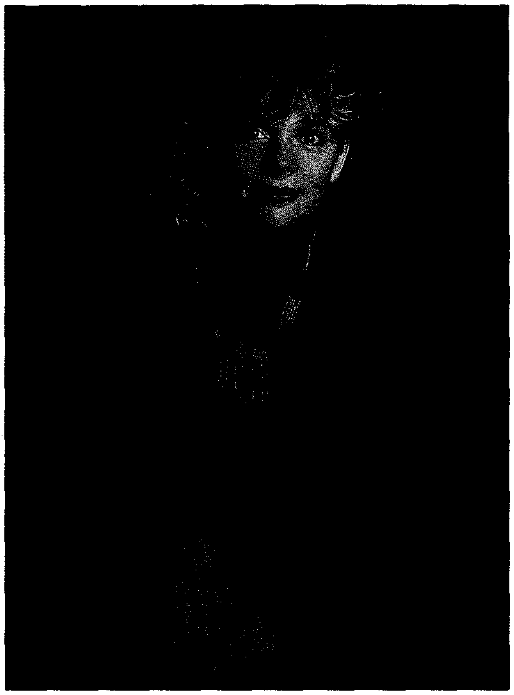
EDITED BY CHRIS SMITH

BRIEF LIVES

Black Magic for the Great White Way

MARYANN Plunkett remembers class trips to Salem, not far from her hometown of Lowell, Massachusetts. As a third- or fourth-grader, she walked through the houses where the "witches" had lived and up the hill to where they had been hanged.

Perhaps these memories guided Plunkett's strong performance as Elizabeth Proctor—accused witch—in the recent Broadway revival of Arthur Miller's *The Crucible.* But the whiskey-voiced actress offers her own explanation: "I was born on Halloween."



Going National: Actress Maryann Plunkett.

When Plunkett signed on for *The Crucible,* she joined the National Actors Theatre, Tony Randall's start-up repertory company. As Randall was casting *The Crucible,* Arthur Miller told him, "If you want to know what's wrong with the American theater, it's that an actress the caliber of Maryann Plunkett isn't the biggest star in the world." Other offerings from the National this season: Georges Feydeau's *A Little Hotel on the Side,* which opens January 15, and Henrik Ibsen's *The Master Builder.* Plunkett won major parts in all three.

As a result, she's spent the past few weeks playing somber, pensive Elizabeth by night, opposite Martin Sheen, and rehearsing Feydeau's classic farce by day, opposite Rob Lowe. The revolving roles haven't thrown Plunkett, and her performance in *The Crucible* was the only one universally praised in a production that drew less-than-kind reviews.

While still a speech-and-theater student at the University of New Hampshire in 1975, Plunkett was a founding member of the Portland Stage company. In its debut summer, the repertory group toured New England in an old bread truck they'd refurbished à la *The Partridge Family.* "We did 67 straight performances of four different plays without a day off," Plunkett says with a laugh.

She might never have left New England without the prodding of "fairy godmother" Geraldine Fitzgerald, who sent her to audition for Broadway's *Agnes of God.* She was hired to understudy the part of Agnes for Amanda Plummer, then for Carrie Fisher. When Fisher left, Plunkett inherited the role.

She's since made the New York stage her home, replacing Bernadette Peters in *Sunday in the Park With George* and winning a Tony for the role of Sally in *Me and My Girl.* This year, more than others, she's given some time to television, playing a commander turned lizard person on *Star Trek: The Next Generation* and cranking out two made-for-TV movies.

"When you're a kid, you playact," Plunkett says, getting lost in the thought. "Today I'll be the parent, and you'll be the child. Or—no, no, no—today I want to be the prisoner and you be the guard." She smiles. "I just never stopped."

JEAN SHERMAN CHATZKY

OVERHEARD

AT A CHRISTMAS EVE DINNER: "You know, I love Robert De Niro, but *Cape Cod* just sounds too violent for me."

PRICES

HERE'S WHAT IT COSTS TO BE legal these days:

☐ Deer-and-bear-hunting license, $13.

☐ Bingo license, $18.75 per night.

☐ Marriage license, $30.

☐ Central Park croquet license, $30.

☐ Taxi driver's license, $33.50.

☐ Hansom-cab license, $38.

☐ Boxing referee's license, $50.

☐ Jockey license for Thoroughbred horse racing, $117.

☐ License to import or wholesale crocodile products, $150.

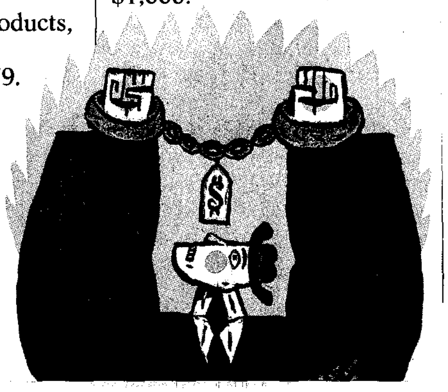
☐ Handgun permit, $179.

☐ Two-year VCR repairman's license, $200.

☐ Two-year garbage-dumping license, $542 per truck.

☐ Pawnbroker's license, $750.

☐ License to operate a cabaret for 600 or more people, $1,000.



Photograph by Wyatt Counts/Outline. Illustration by Ad McCauley.

NEW YORK JOURNAL

SHIRTS AND SKINS

I HAD SEEN THE NEW YORK *Post* ad for "Scores New York"—a photo of a willowy blonde in a bikini—which hailed the arrival of a "Fully Equipped Executive Club for Gentlemen."

And then I heard the Buzz.

"It's the ultimate male fantasy," said my friend Peter, a 30-year-old newlywed entertainment lawyer who remains fiercely protective of evenings spent playing hoops and drinking with his friends. "They have topless dancers *and* big-screen TVs. The last time I was there, I spent more time watching the Knicks game than the women."

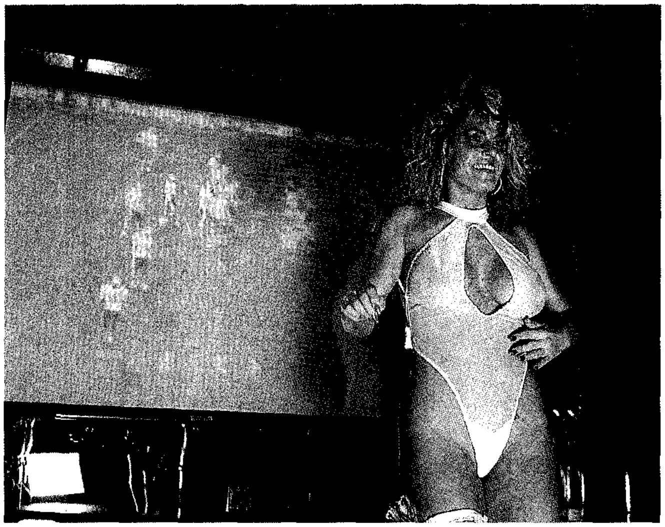
"We've been there three times," boasted David, a 29-year-old Bronx assistant district attorney. "Going to a strip joint is accepted now. You run into a lot of people you know."

Scores, which opened at 333 East 60th Street about two months ago, is the Upper East Side's first topless-dancing club/sports bar. It's cashing in on the blissfully baser instincts of the investment-banker/corporate-lawyer/medical-resident crowd that spent the late eighties hanging out in clusters at bars like Spanky's or Lucy's.

"The AIDS crisis is the driving force behind this concept," offers Scores owner Jay Bildstein, a baldish 31-year-old investment banker who looks uncannily like a younger Bruce Cutler. "After a very hard, trying day in the office, it's difficult to get up for the sales process of meeting someone," Bildstein says, missing his own double entendre. "They want to meet someone who's friendly, even if there's no social future. This is like the *Sports Illustrated* swimwear issue come to life."

Admission is $5, and at first glance, Scores looks like an opulent supper club: A few hundred young men in well-cut dark suits and fanciful Nicole Miller silk ties or faded Levi's and Italian wool sweaters are seated at small dark-wood tables in an enormous hunter-green room. At one end are Foosball, air hockey, and pool tables. But while dozens of color TVs offer NCAA playoffs or ESPN fights, most eyes are glued to the 60 or so young women in satin *bustiers* or silk-and-lace bikinis who dance suggestively atop the tables for a $10 fee. The dancers remove their tops to reveal what look like surgically altered breasts that are covered with flesh-colored latex pasties (state law prohibits them from dancing truly topless).

"Dancing has changed a lot," says 21-year-old Kassandra, a tall, strikingly beautiful black woman with sky-high cheekbones, huge brown eyes, and a soft, little-girl voice. "It's not biker bars anymore, like you see on TV. These are really clean. There's a difference between sexy and slutty."



Backfields in motion: Scores combines football with a strip show.

Kassandra, who's worked in topless bars for the past two years, is a part-time model who lives in Fort Lauderdale but now spends two weeks each month living at the Roger Williams Hotel on East 31st Street with other out-of-town Scores dancers. Like the other women, Kassandra isn't paid a salary—she's a free agent who makes as much as $950 a night in tips.

Across the "VIP room," where Kassandra and I have been talking, two women in sequined bras shake their breasts in the face of a drunken man in his shirtsleeves who sits slumped in his chair. I see Bildstein and a few members of his staff at a table with another dancer, a blonde woman in a red satin spaghetti-strap slip and a red feather boa.

A topless Heather works the room at Scores.

"How about a rousing chorus of 'Deutschland Über Alles'?" Bildstein booms. Everybody laughs.

Scores's elegant décor doesn't erase the underlying reality of a club like this. Plenty of well-dressed bouncers roam the floor to make sure no patrons are getting carried away, and the bouncers escort the dancers to cabs at the end of the evening. Kassandra says at least one customer a night offers to pay her for sex.

"Dancing lets me have luxuries," says 21-year-old Devon, a bottle blonde who works by day as a paralegal in a small midtown law firm and lives on Long Island with her parents. "I don't look at this like a career. I support myself; no one supports me but me. I like shopping at Bergdorf's." In two weeks, she's quitting to tour South America with a topless-dancing revue.

Still, the money isn't always enough. "Sometimes all these guys are staring at me and I get shy about it," Devon says quietly. "A lot of times I go home very depressed, feeling as if I degraded myself. But then I just blow it off."

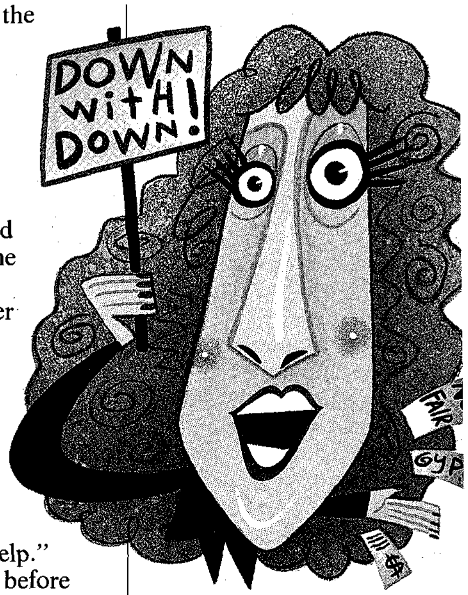
BACK OUT ON THE FLOOR, Kassandra performs for a prematurely gray-haired man, draping her blazer over his shoulders, then slipping off her bra and gently tying it around his neck. There is something proud about Kassandra's bearing. And she's clearly not here against her will. But now that we've spoken, now that I know something about her life outside the club, it's painful to watch her dance. Armed with my reporter's notebook and fully clothed, I had felt oddly detached; there was something surreal about what was going on around me. Suddenly, I feel absolutely naked.

"I don't want to do this for more than two years," I remember Devon saying. "I don't want to fall into the trap. *Those* women look tired and weathered, and after a while they don't know any better." MEREDITH BERKMAN

Photographs by Steve Winter.

MINOR OUTRAGE

Stand-Up Picket Routine



COMEDIAN ELAYNE BOOSLER has performed in some strange places, including San Quentin. But why was she hoisting a placard, handing out fliers, and marching back and forth, all by herself, in front of a store on Madison Avenue on a balmy Monday afternoon two weeks before Christmas?

It seems Boosler's picketing was prompted by a hassle with the Down Company, a bedding store. She says she paid $1,200 for a twelve-pound down comforter back in March, received a lighter model about eight weeks later, returned it, got another one but still not the right one, returned that one with a request for her money back, never received any money, and finally decided this was the best way to both vent frustration and warn off potential customers from the Down Company.

"I know it's not like a poor person getting their last dime ripped off by some real-estate scam," Boosler says. "But why should anybody be ripped off for whatever amount? Ten months out of the year I'm on the road, so when I do come home I want to feel like I'm *really* home." Boosler says she's resigned to not getting the comforter and will give any money she receives from the store to Hale House, a residence for crack babies.

Inside, Keith, a nervous-looking manager of the Down Company, says he doesn't understand why Boosler is doing all this, unless, as he puts it, "she's got a project coming up very soon that would pay to have her name in the papers."

Boosler shakes her head at that one. "The night before last, I finished my tour; I'm off until February; and even if I did have something coming up, talking about feathers wouldn't help." Her parting remark before returning to her sixth hour of picketing: "They shouldn't pick on entertainers—we usually have our days free."

Three days later came the real punch line: The store gave Boosler a money order to reimburse her for the comforter. And she's written a check to make Hale House $1,200 richer.

KENNETH M. CHANKO

F-STOP

HACK WORK

"THIS IS ABSOLUTELY insane," gripes taxi driver and photographer Ryan Weideman, stuck in holiday gridlock. So he talks about logging 300,000 miles and photographing thousands of passengers in his cab, the bizarre results of which are collected in *In My Taxi* (Thunder's Mouth Press; $19.95). Eighty-three black-and-white photos, taken since 1981, capture showy transvestites, club kids with boa constrictors, and a Buddha-like Allen Ginsberg.

"Ginsberg wrote a poem for me on the receipt," Weideman says. "But I love the night people the best. The vampire-looking people—they're not worried about tomorrow. Live life wild and open."

This afternoon isn't inspiring, yet. The sea of cars won't move. Nervous mothers with crying kids won't agree to be photographed. Now Weideman's fare is a cranky old man yelling directions. "Turn here. HERE!"

"Okay, pal. *Okay.*"

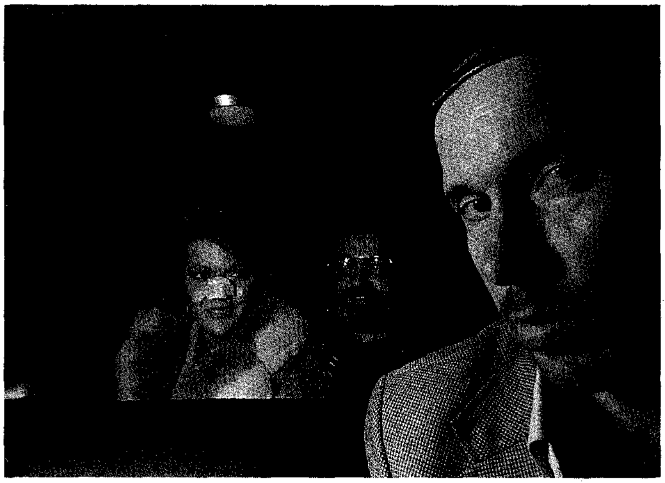
Five fares and nothing photoworthy. Annoyed, Weideman flies across 57th Street, reckless, on the edge. Pedestrians leap out of the way. "I started taking these because I was enraged at how people control and exploit you even when you're doing the best you can," he says. "With the camera, I can control them, too."

Once we're downtown, things loosen up. Leather-jacketed Al and Echo, some Lower East Side rockers, thumb through *In My Taxi,* recognizing local denizens. "Cool!" they exclaim. Al and Echo are eager to pose.

On Houston Street, Shana Hubbard, a 21-year-old model, isn't sure she wants to get in. Suspiciously, she listens to Weideman's rap. "I was afraid. I thought he was crazy at first," she says. The ice breaks: They're both from Wichita. By ride's end, she's totally into posing, even lying back on the seat, her legs up in the air. Weideman flashes about twenty pics. It's fast, exciting. "My heart's beating," he says afterward. "Anything goes in New York. Even photographs in taxis."

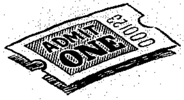
HAROLD GOLDBERG

Cabdriver and photographer Ryan Weideman (below right) took most of his pictures working the "Weegee hours" of the night.



Photographs by Ryan Weideman. Illustration by Robert de Michiell.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MOVIES

***Black Robe:* Bruce Beresford, who directed *Driving Miss Daisy,* turns to he true story of a Jesuit priest and his journey to a newly built mission n the wilds of Canada.**

‘It Can’t Happen Here”: The new Walter Reade Theater, which is about as plush and comfortable as movie houses come (and, yes, you can eat popcorn inside the theater), will be showing a retrospective of films from the Great Depression. Among the gems: *Our Daily Bread* and *Gabriel Over the White House.* From January 10.

MUSIC

Der Fliegende Holländer: The Flying Dutchman returns.

Finally, a Wagner production that the critics loved, and it’s back at the Metropolitan for the first time this season on January 9. James Conlon will conduct; Hildegard Behrens heads the cast.

ART

“Santos De Pao: The Household Saints of Puerto Rico”: Handsome hand-carved figures is the focus of this new exhibition at the Museum of American Folk Art, which runs from January 7 to May 10. There’s a lecture to explain the works and the spirituality behind them on January 8, and on the eleventh at 2 P.M., there’s a reading of folktales for children. On Columbus Avenue between 65th and 66th Streets.

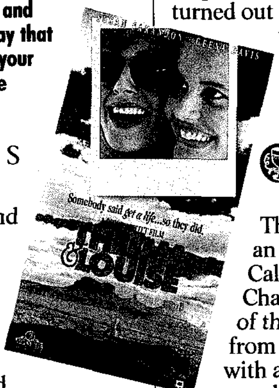
Marc Bryan-Brown

THEATER

Marvin’s Room: The first new theatrical voice in some time belongs to 32-year-old Scott McPherson. Funny, angry, and illuminating, McPherson’s play is about two sisters, long estranged, whose paths cross for one last time.

***And the World Goes 'Round:* This roundup of Kander and Ebb at their best—and sometimes most unfamiliar—may be just the ticket for the January blahs. There are no big production values or price-of-admission special effects. Instead, this show depends on five first-rate young talents to sing and dance and act in a way that gives you more than your money’s worth. At the Westside Theatre.**

VIDEOS



Thelma & Louise ($89.95): Lucy and Ethel they aren’t. Susan Sarandon and Geena Davis give slam-bang performances as two gals on the run. Hilarious and horrifying, the picture was accused of all sorts of nonsense when it opened last summer.

DANCE

“Altogether Different” is what the Joyce is calling its three-week festival of dance featuring close to twenty premieres by seven familiar choreographers (Dendy, Fenley, Pucci, Silvers, Streb, Varone, and Warshaw). It’s the Joyce’s way of ringing in the new year by pointing out the dramatically new directions that many of these have recently taken. At the Joyce Theatre from January 7 through 26.

BOOKS

***The Movie That Changed My Life,* edited by David Rosenberg: Just how important film has become is shown in this collection of movie memories. In these essays, 23 authors write on the movies that influenced them. For Joyce Carol Oates, it was *Dracula* starring Bela Lugosi; for Harold Bloom, it was a movie called *The Fatal Glass of Beer,* with W. C. Fields. (Viking; $21.95.)**

TELEVISION

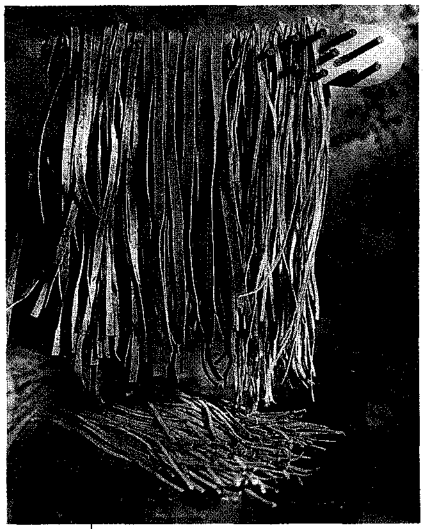
The Quiz Show Scandal: This fascinating documentary looks at the fifties mania for game shows and Americans’ big surprise when, lo and behold, it turned out that a lot of shows were rigged. (Channel 13; Monday, January 6; 9 P.M.)

TASTINGS

BY ALEXIS BESPALOFF

The 1989 vintage was an uneven one for California Chardonnays, but some of the better examples from the Napa Valley, with a full measure of complexity, include Sterling, Cuvaison, Stag’s Leap Wine Cellars, and Folie à Deux. From $16 to $18.

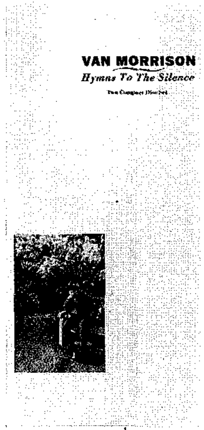
SHOPPING



Les Jörgensen

Raffetto’s, the Italian grocer at 144 West Houston Street, has recently added a selection of terrific new flavored pastas, including saffron, parsley and basil, tomato, and a fiery pepper. They’re around $1.25 a pound; 777-1261.

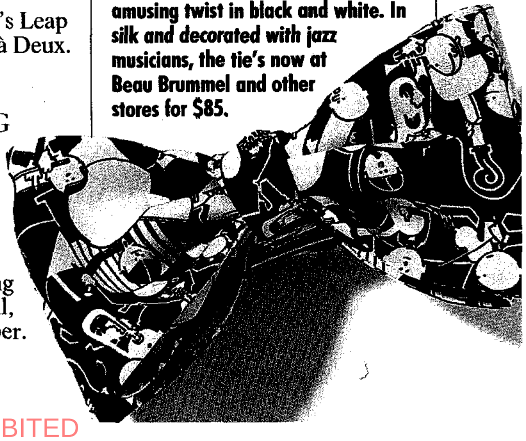
RECORDINGS



Hymns to the Silence, Van Morrison (Polydor): The Irishman with the sweet soul voice has never sounded better than on these two CDs. He does jazz, gospel, country (“I Can’t Stop Loving You”), and bitter pop originals (“Why Must I Always Explain”) with the rapturous enthusiasm of a man who’s suddenly found new life at 46.

FASHION

A jazzy new take on the old black tie? Jag Neckwear—new this season—has come up with this amusing twist in black and white. In silk and decorated with jazz musicians, the tie’s now at Beau Brummel and other stores for $85.



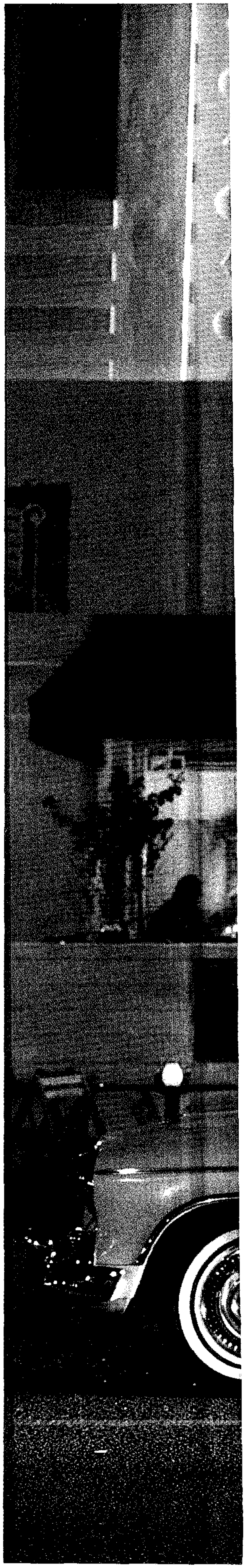
Rik Davis

SoHo in the Sun

Forget St. Barts—Miami Beach's Deco District Is the New Hot Scene

THE DELI THAT USED TO SELL TAKE-OUT MATZO-BALL soup is gone now. Near where it was is Wings of Steel, a biker shop that sells Harley-Davidson memorabilia. In the very spot where the Famous Restaurant once dished up its legendary kreplach, the Strand, a chic restaurant founded by Gary Farmer, former manager at Indochine, features linguine with salmon caviar. A little farther up Washington Avenue, somewhere between the King David kosher deli and the Cuban greengrocery, there's Flashbacks, a kitsch nostalgia emporium where *New Yorker* editor Robert Gottlieb has been known to acquire plastic handbags. Nearby, there's La Troya (defined as "bitch" by the

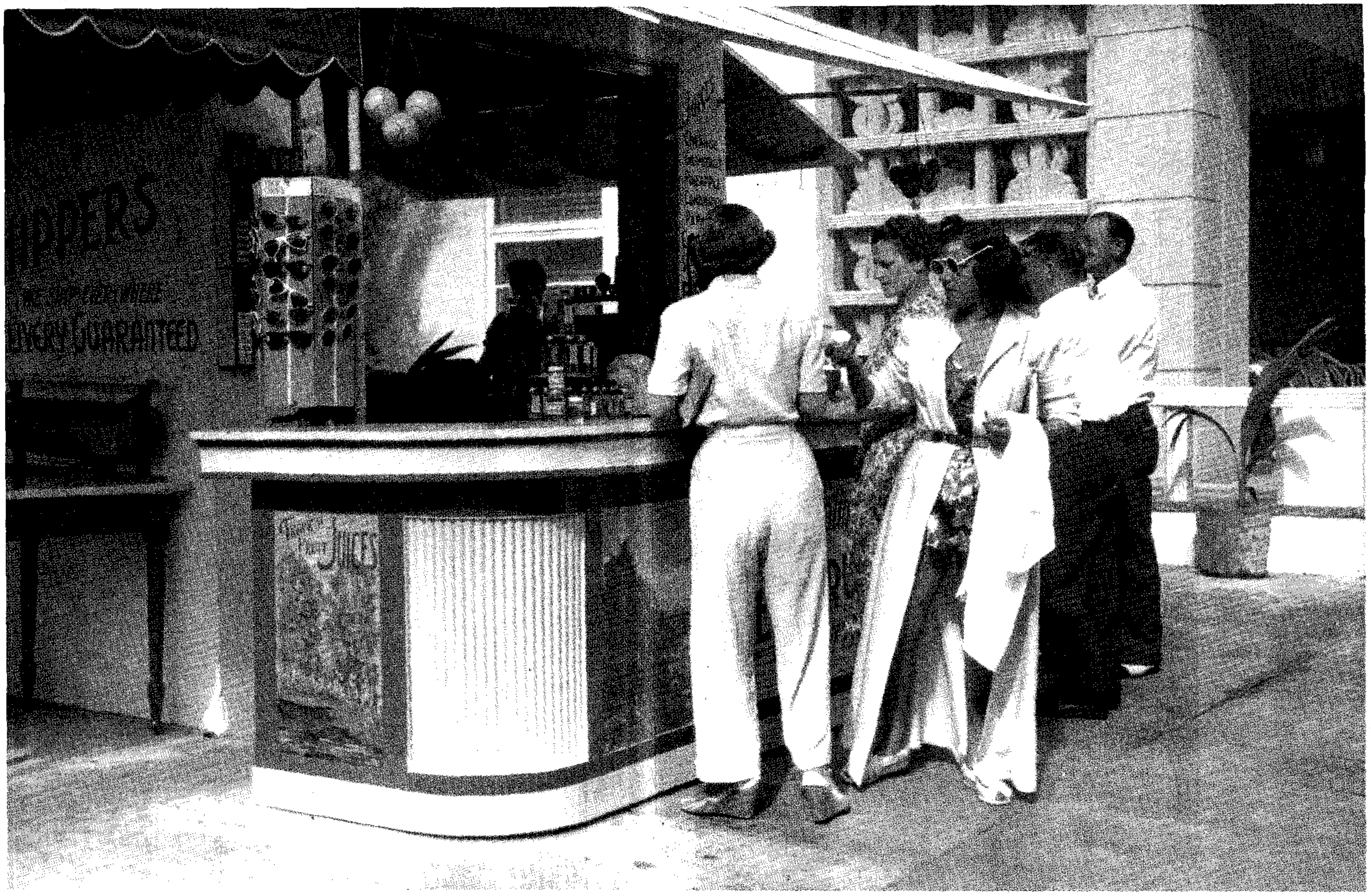
By Marilyn Bethany



BEACON
720
720

Young models and vintage hotels are all part of the photogenic alchemy transforming a former slum into an international mecca for the beautiful and the tanned.

PHOTOGRAPHS BY ANDREW GARN



SOUTH BEACH CIRCA 1940 WAS POPULAR WITH MIDDLE CLASS EASTERNERS IN SEARCH OF WINTER SUN.

store's owners), the sort of feather-and-sequin shop transvestites frequent in their tireless quest for fashion and fit. And taped to the window of the Giveaway—a store that lends new dimension to the word *variety*—there is a sign that reads SHOPLIFTERS, BEWARE OF THE CROOK THAT RUNS THIS STORE.

Parallel to Washington, two blocks east, is Ocean Drive, a romantic avenue of small, sparkling Necco Wafer–colored hotels and cafés facing a palm-studded park and the beach beyond. While Washington Avenue is still in transition, Ocean Drive has arrived. In fact, it's precisely the sort of eye candy that makes great backgrounds for fashion photographs, and, indeed, by 7:30 A.M., there's a photographer on every block, barking instructions in German, Italian, French, Swedish, or English at models performing their ritual dance. Stylists, unmistakable in fanny packs, stand ready to smooth and pat, while assistants hold aloft Mylar reflectors that bounce buttery morning light onto the models' faces. These girls, many of whom specialize in catalogue work, may not have what it takes to become the next Linda Evangelista, but they're plenty pretty enough. Later, when they stroll in pairs past the News Cafe, all conversation will stop momentarily out of respect for youth and long legs.

AIRMONT
RTMENT

This is South Beach, a.k.a. the Art Deco District. A mere one-square-mile patch on the map of 7.1-mile-long Miami Beach, the Deco District is not the part of town that would have been featured in the travel posters of the sixties. That was up the beach, where hotels like the Fontainebleau and the Eden Roc attained cultural-icon status by laying on the glitzy modern architecture and all-around excess with a trowel. "When air-conditioning was first introduced, they'd turn it up so high you could smell the Freon," recalls Allan Albert, a SoHo theatrical and television producer who visited the hotels as a child. "Naturally, the women had to wear their mink stoles to dinner; the management had re-created the weather they'd just left up North."

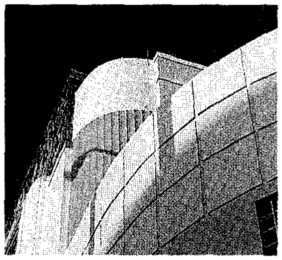
In contrast, back then, South Beach was thought to be hopelessly outmoded, which in Florida usually meant that, in due course, it would be torn down. But then the Caribbean eclipsed Miami Beach as the in place to vacation, and, in the confusion, South Beach was ignored. "Fifteen years ago, I went down to Miami Beach to do a documentary for CBS," says Joe Lovett, a television producer. "The beach along Ocean Drive had totally eroded—right back to the seawall—and there were prostitutes and drug-dealers all over the place."

TODAY, LOVETT HAS JOINED THE southward march of New Yorkers who own apartments on Ocean Drive. The Deco District is in a renaissance. Up and down the beach, hotels are being bought and renovated. Movers from the worlds of art (Robert Miller, Ashton Hawkins, Roy Lichtenstein) and show business (Hal Prince, Tommy Tune, Mickey Rourke, Spike Lee) are joining the stampede of Europeans and South Americans who are pouring into Miami Beach to invest or just to play. JFK Jr. drops in; but it is the fashion crowd that forms the critical mass: In one night over the recent holidays, Gianni Versace, Michael Kors, Wolfgang Joop, Kal Ruttenstein, and Cathy Hardwick all turned up at the same restaurant, Joe's Stone Crab, just as they all might turn up on a given night at SoHo's Jour et Nuit. In fact, South Beach, 1,340 miles south of Houston Street, has become SoHo in the sun.

"It's two and a half hours from New York, and if you know where to look, you can still buy a one-bedroom apartment for un-

Photographs: top, UPI/Bettmann Newsphotos; all others, Andrew Garn.

Real estate is still a bargain. "If you know where to look," says a SoHo-based artist, "you can buy an apartment for under $30,000."



ler $30,000," says a SoHo-based artist, an early pioneer who reently bought a second place. Even if the trip ends up taking closer o four hours and the brokers can't think of a thing that's listed for ess than $70,000, downtown New Yorkers by the score are flocking to the Deco District, and many are buying apartments there as veekend retreats. Instead of the typical Friday-night drive to the Hamptons or Connecticut, they hop on the 5:55 P.M. flight that ands them in the Deco District in time for a late dinner at Baocco Beach—a branch of the popular TriBeCa art-scene restauant they might have eaten at earlier in the week.

"Sixty percent of my income comes from French and Italians, and the rest is from Manhattan," says Francis Clougherty, a ealtor who moved to Florida two and a half years ago in despair of ever selling another New York loft. Clougherty, who now works for Dacra Realty in Miami Beach, says his Manhattan buyers operate on the theory that the airfare (between $248 and $358 round-trip) is more than mitigated by the inexpensive housing and the feasibility of managing without a car. Another reason for Miami Beach's apparent recession-resistance: "Half the apartments I've sold have been for cash, and 90 percent of the building sales are either cash or seller-financed."

A decade after Joe Lovett's damning documentary about South Beach was broadcast, he returned to Ocean Drive with quite another mission in mind. "A friend of ours had come back from a trip down there and said, 'Get down there and buy something fast,' " he says. "Ocean Drive was the cheapest waterfront property outside of Beirut."

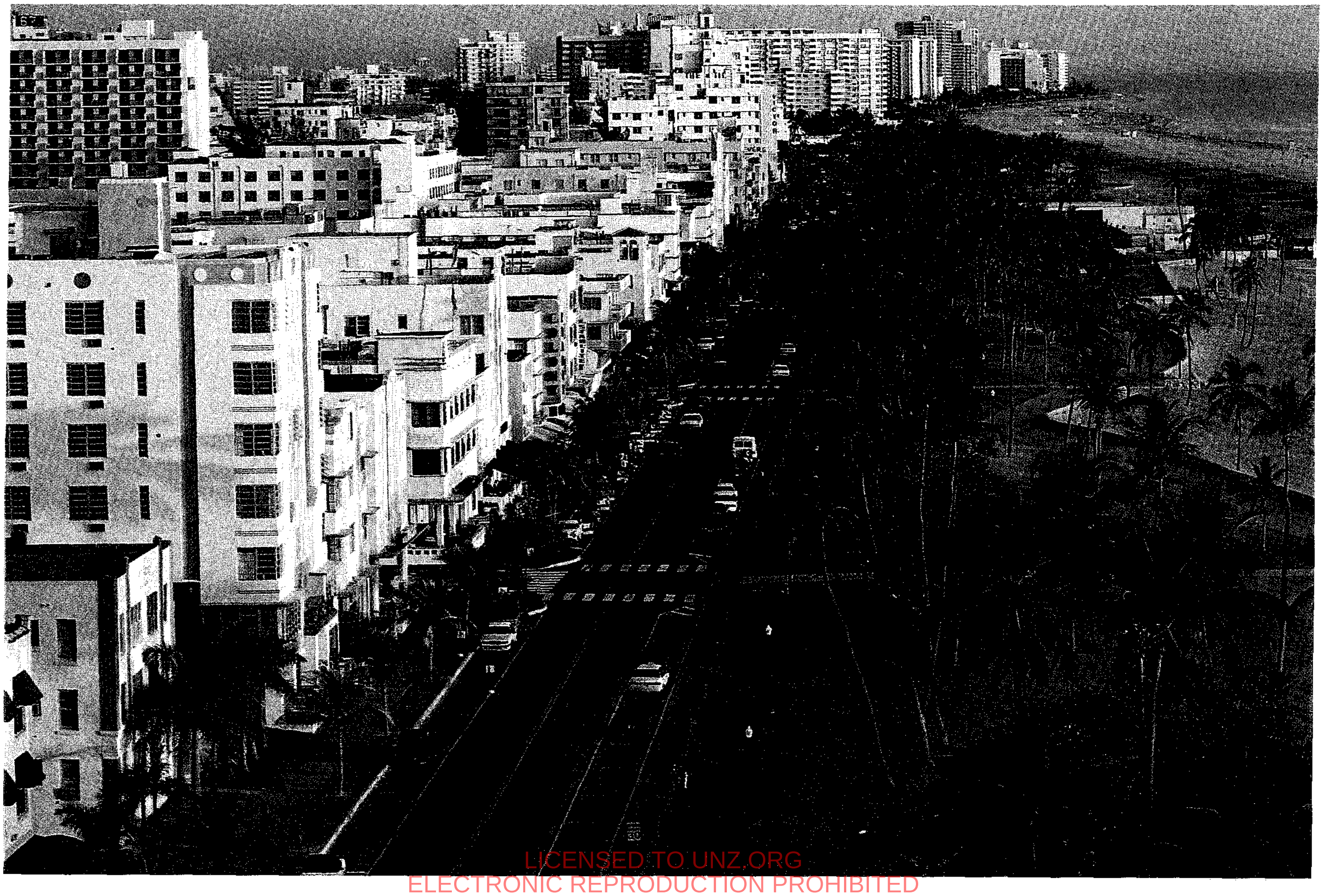
"It's still a bargain," says New York architect D. D. Allen, who bought two apartments in the district just a year ago—one for herself, one to rent out—and recently put in a bid on an eight-unit apartment building with two commercial units that she, her partner Michael Pierce, and several friends (including cookbook author Lee Bailey and the interior designer Robert Currie) intend to turn into a bar/gallery/bodega/hotel—or whatever. Allen, who first visited South Beach just eighteen months ago, is typical in many ways of the sort of New Yorker who "got it right away."

"It's a very late-night town," she says. "You can eat dinner at 1 A.M."

IN FACT, IT'S A CARNIVAL. TO ARRIVE ON A FRIDAY NIGHT AT A hotel on Ocean Drive is to enter a party already in full swing. Pastel neon lights the night, and rock and reggae spill out of the hotels, over the verandas, and onto the sidewalks, as do the café tables, around which are squeezed the beautiful and the tanned. Jostling by on the red-painted sidewalks is as attractive a parade as can be seen anywhere in the United States—or, arguably, the world. "It makes the Croisette in Cannes look shabby," said one visitor in amazement.

This isn't the first time South Beach has boomed while the rest of the country has gone bust. Devastated by a series of hurricanes in the twenties, South Florida was hit by the Depression three years earlier than the rest of the country. By the time the

OCEAN DRIVE (FOREGROUND), FROM 5TH TO 15TH STREETS, IS THE HEART OF THE DECO DISTRICT.



ROBERT MILLER

G. Gomma/Gamma-Liaison

LAUREN HUTTON

M. Abramson Gamma-Liaison

ROY LICHTENSTEIN

G. Somoza Outline

ROY SCHEIDER

B. Smith Outline

GLORIA ESTEFAN

J. Chiasson/Gamma-Liaison

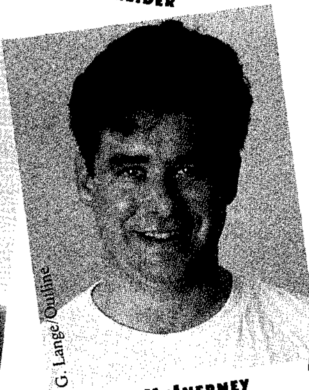
ELLE MACPHERSON

J. Mitchell Outline

TOMMY TUNE

fosse/Sygma

MICKEY ROURKE



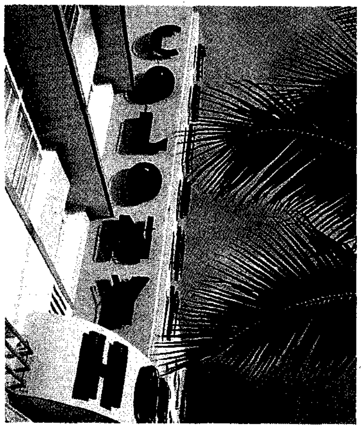
JAY MCINERNEY

G. Harvey/Outline

BRUCE WEBER

stock market crashed, the openly anti-Semitic Wasps who had founded Miami Beach had sold their South Beach holdings for pennies on the dollar to the only buyers willing to take the risk—working-class Jews.

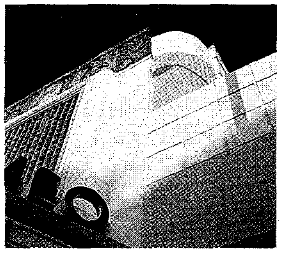
These survivors of the *shtetls,* the ghettos, and the sweatshops then proceeded to build modest hotels and garden apartments for people much like themselves—refugees whose sensibilities had been shaped by the tenements of the Lower East Side. These immigrants had no regard whatsoever for the Waspy obsession with old-world charm. To them the past had not been kind, and they wanted to forget it—fast. Nor were they fussy about amenities. What did it matter if rooms were cramped—did rooms come any other way? Indeed, what did it matter what went on indoors at all, when outside you were in wonderland? Aesthetic naïfs though they may have been, they got South Beach right. The Tropical Deco style may be superficial, a poor relation of French Art Deco, and perhaps most of the buildings really are little more than blocks of stucco festooned with a doodad here, a splash of color there. But the cumulative effect of about 870 stylistically compatible buildings crammed into one square mile—all those pastels, all that neon—is nothing short of magical.



By the fifties, when uptown Miami Beach was enjoying its postwar boom, the Deco District was fast going to seed. By then the same couples who, years before, might have sent their children on honeymoons to the sparkling beachfront hotels were holed up in those rooms themselves, with hot plates to heat their soup. Had the neighborhood shown commercial potential, it no doubt would have been razed and rebuilt.

Then, in the mid-seventies, a small group of Miami design buffs, led by Barbara Baer Capitman and assisted long-distance by the formidable Denise Scott Brown, a principal in the firm of Venturi, Scott Brown and Associates, began pushing to get the Deco District placed on the National Registry of Historic Places—the first step in protecting its buildings from the wrecker's ball. Still, by 1985, there was little of promise happening in the neighborhood. That was the year Tony Goldman, a New York real-estate entrepreneur and owner of SoHo's Greene Street Cafe, happened across the MacArthur Causeway and onto Ocean Drive. "The minute I saw it, I realized that I was looking at the American Riviera," he says, "the first truly cosmopolitan resort in the United States."

Back then, that was quite a stretch. Though suitably registered, the Deco District still looked like a sprawling, half-abandoned nursing home—the sort that begs for investigation by some local Action News team. Many of the shabby hotels had been shuttered. At others, the only sign of life was a row of folding beach chairs on the veranda on which, amid crumbling stucco and peeling paint, the last of the ancient retirees took their daily sun. One measurable contribution made by the invasion of impoverished Cubans who'd come in 1980 was to lower the median age of Miami Beach's citizenry from nearly 66 to something closer to its current 45. Another was to send crime soaring out of control.



> *"The minute I saw it, I realized I was looking at the American Riviera," says Tony Goldman, an early developer of South Beach buildings.*

Detail photographs by Andrew Garn.

ICE

R. Maman/Sygma

JOHN F. KENNEDY JR.

G. Hannabarger/Outline

SPIKE LEE

ERT GOTTLIEB

D. Kirkland/Sygma

ANNE BANCROFT AND MEL BROOKS

Celebrity sightings are critical to sustaining the temperature of any hot spot. In South Beach, luminaries need not be residents; just by turning up from time to time, they lend credibility to the trend.

DESPITE THE SQUALOR, GOLDMAN WAS ABLE TO ENVIsion the neighborhood healed and whole. "I was ready, I was in love, and I was buying," he recalls. In fact, he bought his first building then, and another one each month for the next year and a half. "Tony came back to New York all excited about this property he'd bought in Miami Beach," says Mark Soyka, a longtime associate of Goldman's. "He tried to persuade me to go have a look. I said, 'Sorry, I don't have a white belt and shoes to match.' "

But he did go and ultimately stayed, first to supervise the renovation of Goldman's properties, then to open a business of his own. "It was the wild, wild West," says the Israeli-born Soyka. "We were forever chasing crack addicts out of the buildings." Nonetheless, something about the place resonated for him. "The weather, the humidity, the ocean, the sand—I'd found Israel in America."

Soon, other investors joined in, many of them Europeans, for whom favorable rates of exchange make Florida a steal, and South Americans, who have their own reason to cleave to the big city across the causeway. Long the southernmost urban outpost in the United States, the city of Miami (a separate physical and political entity from Miami Beach) had, in recent years, become the unofficial capital of Latin America, as well.

Unlike a lot of other speculators, who've since treated South Beach like a Monopoly board, Goldman brought a civic booster's vision to the enterprise. He understood that to work as a promenade, the sidewalk in front of the hotels would have to be widened to fifteen feet. He also knew that Lummus Park would have to be replanted and its infrastructure shored up. Goldman and the people who rallied around him pushed to have the requisite bond issues passed and ordinances put in place to prevent panhandlers and street vendors from polluting the thoroughfares.

Goldman also understood that any Riviera worth its salt air is about more than attractive buildings, palm trees, and sand. It takes people, particularly young and beautiful ones, walking along that widened promenade to make a glamorous resort.

"All over Miami, I'd noticed the kind of production vans they use on fashion shoots," says Goldman. "I learned that the Germans liked Miami for shooting catalogues. So I got in touch with a German catalogue company and made them an offer they couldn't refuse." Eventually, he would also persuade the Zoli and Ford model agencies to locate their Miami branches in two of his beachfront buildings. The result—a steady stream of beauties pouring in and out all day long—is perhaps his masterstroke.

"Fashion photographers always have to go someplace where it's warm in the winter," says Frances Grill, owner of Click Model Management. "In November and December, they're shooting spring."

For years, the destination of choice was the Caribbean, where the weather is virtually fail-safe. But there were drawbacks—not the least being getting models through Immigration and clothes through customs. "Miami is a city," says Grill. "You can have your film developed, have Xeroxes made, send faxes, rent equipment and props, and hire new girls if the ones you come down with aren't working out."

And if the weather fails, which it can in Miami? "Then you use Miami as your headquarters, but you get on an airplane and within an hour you're someplace else. From Miami, going back and forth to the islands or Mexico is no big deal."

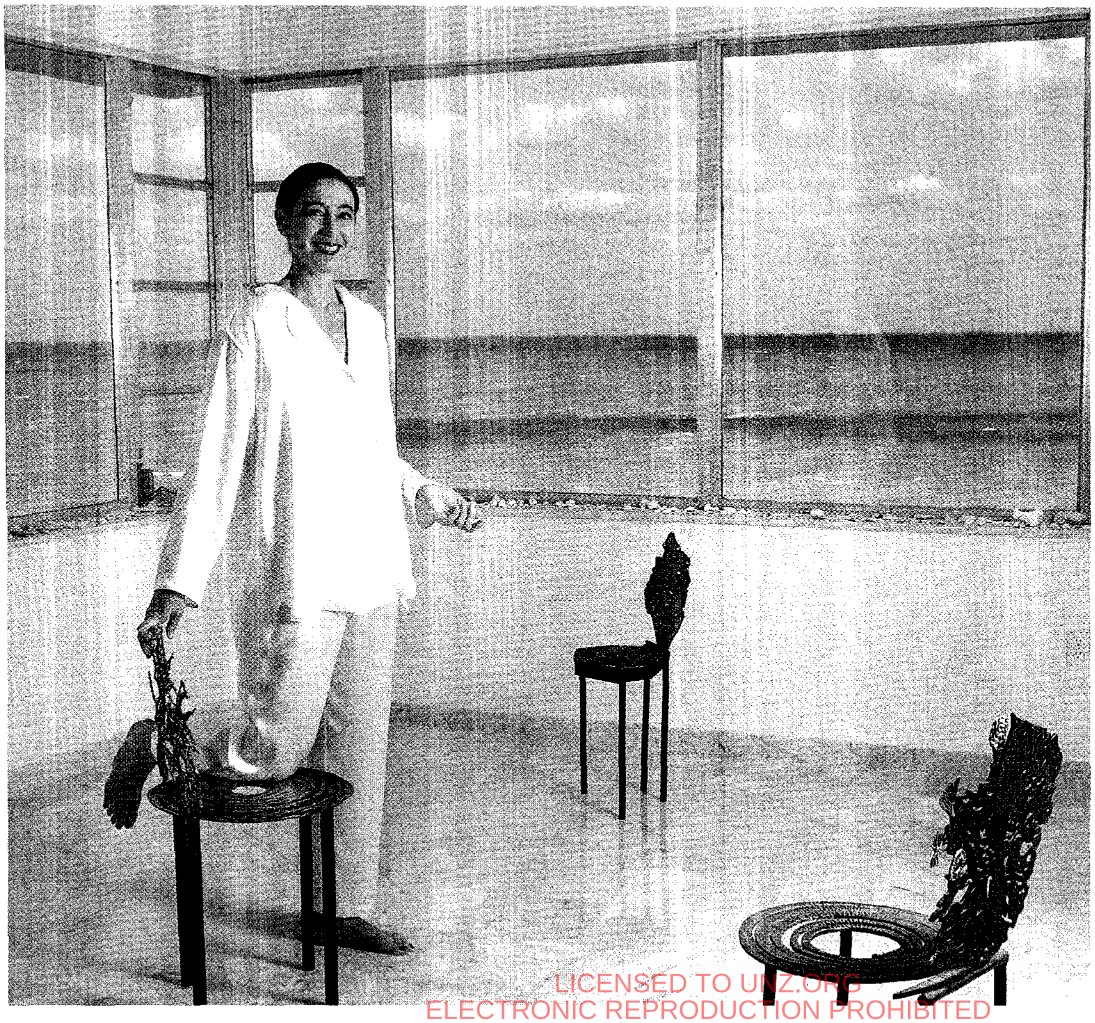
SOME ARE DRAWN TO SOUTH BEACH BY THE DECO AND the drugs and the boys and the beach and the proximity to European and South American glamour and wealth. The European photographers command respect because they always get the most gorgeous girls. And the South American millionaires are interesting because they are so fantastically and exotically rich.

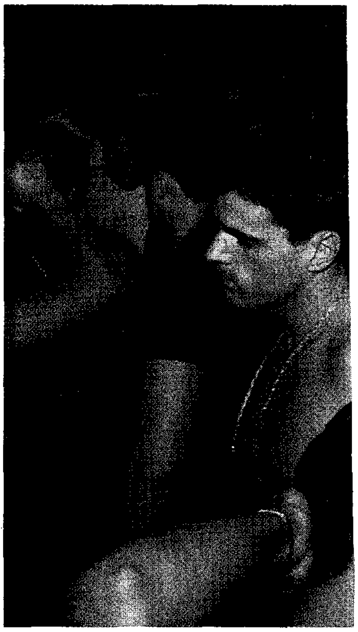
Others find it to be the Prozac of resorts. "All my life I've gotten depressed in the winter," Joe Lovett says. Not anymore. While their friends who weekend in Connecticut are battling the cold and making polite chitchat at dinner parties—about frozen pipes to the person on

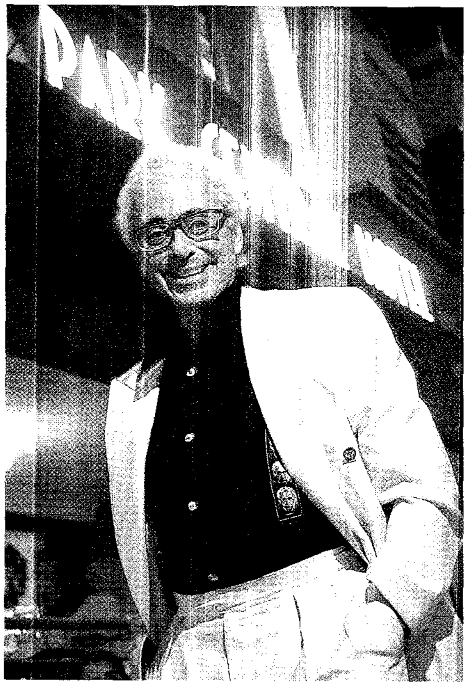
N
AIRPORT
Miami
Coral Gables
Coconut Grove
Biscayne Bay
Deco District
Miami Beach

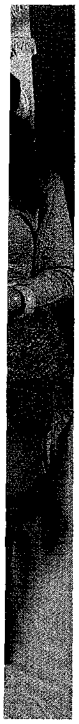
Illustration by Ross MacDonald.

Wes Bender









(Clockwise from upper left) Danny Emerman at his restaurant, Barocco Beach; Frances Grill (seated) with restaurateur Joe Allen and architect D. D. Allen; Tony Goldman, an early pioneer; a few remaining hotels still cater to retirees; the scene at Warsaw, a popular gay nightclub; Michele Oka Doner in her oceanfront apartment; the Scull sisters, popular Cuban/Miami Beach artists, in front of their portrait of the late Barbara Baer Capitman, the preservationist credited with saving South Beach.

their left and recalcitrant general contractors to the person on their right—denizens of South Beach are reveling in a life-style that's short on domestic headaches and long on laughs.

BEFORE HE BOUGHT AN APARTMENT IN MIAMI BEACH, cookbook and travel author Lee Bailey owned a Bridgehampton house—oft-published in shelter books—where he'd spend weekends year-round. In fact, the Life of Bailey, in those days, would seem to have been ideal. Summers at his showplace modern house, winters in his likewise Manhattan loft, with a month off in mid-winter that he'd spend in St. Barts.

"Years ago, when I first came to New York, I rented a shack on the beach in Quogue," says Bailey. Then, when "everybody" got houses of their own, he went along with the crowd. "But it all got so damned serious," he says. "We'd go to these houses every weekend, dragging our groceries behind us. It's a terrible lot of work, wildly expensive, and you're married to it."

Finally, a couple of years ago, he got fed up and sold the Bridgehampton place. He was even having second thoughts about St. Barts. "I'd go for a month, which was great," he says. "But when I'd get back, it would still be cold."

Last winter, Bailey discovered South Beach and bought what he calls "a suite of rooms." His intention this year is to stretch out the dosage of color and sunshine by going down on weekends from January through March instead of taking it all in one large gulp, as he used to do with his month in St. Barts. "The thing I love about Florida," he says, "is there isn't anything you have to do, including show up."

Like a lot of New Yorkers who buy in Miami Beach, bailey bought in the same apartment building as several of his friends. For the single and the childless (which nouveau Miamians tend to be), it's a sitcom solution to the isolation of single life. "It's like college," says D. D. Allen, whose apartment is on the same floor of the same building as that of her ex-husband/best friend, Joe Allen, the restaurateur. "There's lots of running back and forth in the corridors."

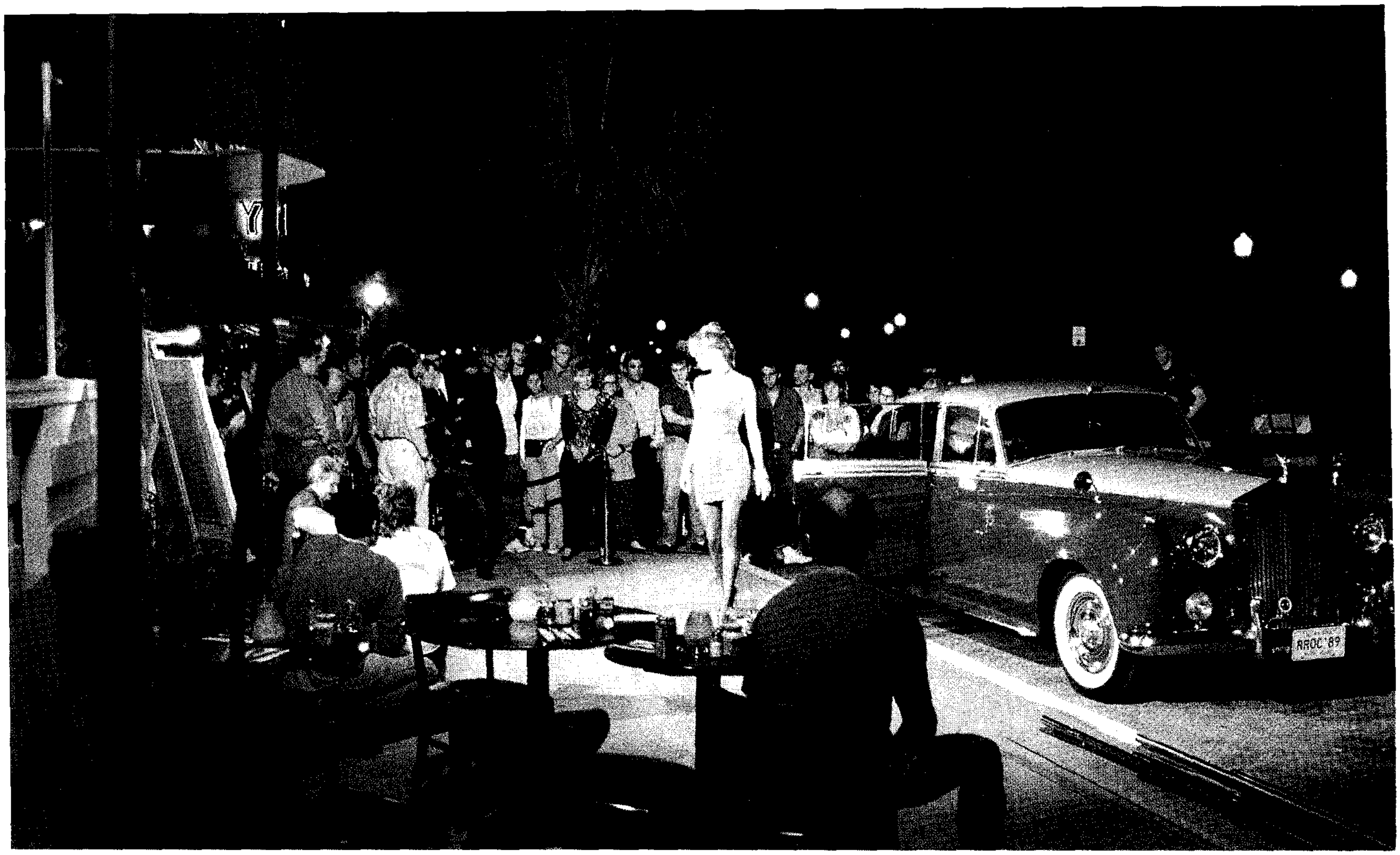
It also may be no coincidence that most of the New Yorkers who are attracted to South Beach are, like Bailey and Allen, self-employed architects, artists, filmmakers—free-lancers who have as much trouble planning their vacations as they do anticipating when they'll have to work. "As long as they call me in the morning," says an artist who divides his time between Miami Beach and New York, "I can catch the 4:30 P.M. flight and be in the city in time for dinner." Try that from St. Barts.

Despite its obvious appeal to people who work in the creative professions, "it's actually a very cultureless place," says Yossi Friedman, an architect who's had a place there for several years. Like most people, Friedman prefers to take his SoBe (as it's beginning to be called) in quick, three- or four-day hits, rather than for weeks at a time. "It's no intellectual enclave," D. D. Allen agrees, "just a great place to hang out."

"It's a dyslexic community," says Michele Oka Doner, a SoHo artist who grew up in Miami Beach, where her father, Kenneth Oka, was mayor in the late fifties and early sixties. Doner recalls that during her "baked Alaska childhood," her father would routinely hand out keys to the city to such visiting dignitaries as Gina Lollobrigida ("The lower the décolletage, the bigger the key," an old friend once observed), and her parents regularly went out dancing at the Copa and the Fontainebleau. "It's always been a right-brain place," she contends. "Miami Beach is for people who don't want to stay home with a good book."

BEFORE BUYING IN MIAMI BEACH THEMSELVES, DONER and her husband, Fred, an advertising executive, had shopped for years for a place in the Hamptons. "In the end, we decided that we didn't want the lawn and the housekeeping that goes with all that charm," she says. Instead, the Doners, who have two college-age sons, bought a Miami Beach condominium—albeit one well outside the Deco District, where apart-

Photographs by Andrew Garn.

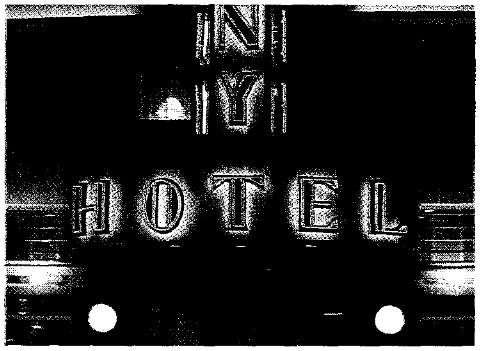


Photography—Still And Film—Is Both Street Theater And A Principal Product (After Tourism).

ments tend to be small. Theirs is a 2,500-square-foot aerie on the beach uptown in the same high-rise building where Meyer Lansky's widow is said to live. Physically and spiritually, their place is closer to the Fontainebleau and the fifties notion of Miami Beach glamour than it is to Ocean Drive. "We're the youngest people in the building by several decades," Doner admits.

"We wouldn't have bought in Miami Beach at all if the South Beach revival hadn't been happening," she says. "But we wanted to be able to plug in and out [of South Beach]."

"Outside of that little party strip on Ocean Drive, there's still a lot of crime and racial tension," says Allan Albert, who is toying with the idea of selling his weekend place in Bucks County and heading south. For some, however, tension—racial, sexual, whatever—is part of the appeal. "I liked it when it was funkier and scarier," says Carlos Alves, a Cuban-American artist who has a studio/gallery on Lincoln Road. Most newcomers, however, are delighted to have a choice between the 30-cent Cuban coffee at the Laundry Cafeteria and the $3 cappuccino a block away.



It's the foreign and the illicit that gives South Beach much of its punch. A sign outside one popular club reads WARSAW IS A PRIVATE GAY NITECLUB; WE RESERVE THE RIGHT TO REFUSE ADMITTANCE TO ANYONE. But everyone goes, anyway. What the tea dance was to Miami Beach at the turn of the century and the floor show was to the fifties, the gay clubs are to Miami Beach today—racy, titillating, and fun. "A resort community gives you permission to misbehave," says Albert. "Watching gender-bender types is always fun."

It's Sunday afternoon at the News Cafe. Nothing about the place suggests that it's in Miami Beach—not the Vivaldi coming over the sound system; not the earth tones of the décor; not the fact that, though built within the past three years, it looks vaguely old; not the paperback books, which are not just readers' books but highly left-brain ones (including four titles by Naguib Mahfouz, the Nobel Prize–winning Egyptian novelist). Still, the News Cafe, open 24 hours a day and featuring a range of American and European newspapers, is South Beach's Deux Magots, the most popular hangout in a restaurant-ridden town.

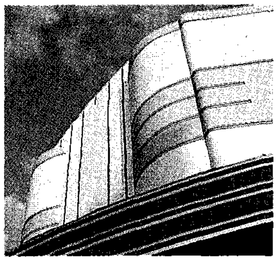
Mark Soyka, a co-owner, whose credits include the now-defunct Metropolis Roller Skate Club in Manhattan, has the sort of infuriating, nonlinear mind that led him to divine that by being everything Miami Beach isn't, News Cafe would be just what everyone wants. Or, as Danny Emerman, a co-owner of Barocco Beach, puts it, "Even though I'm not there to count them, I know that at this moment there are 70 people at News Cafe. At four in the morning in a hurricane, there would be 70 people at News Cafe."

"The tomato is the heart and soul of the entire operation," says Soyka, as if that explains everything. In fact, the tomato is the heart and soul of a lot of menus in South Beach, where many of the restaurants most popular with the New York crowd tend to serve food that might be characterized as Generic New York Enlightened Italian, with a side of plantains and black beans. It's not that it isn't good, just that much of it is so familiar it's as if Mother had packed a lunch. One notable exception is the popular Puerto Sagua, where the Cuban food is authentic and the only stab at décor is a knockout mural of pre-Castro Havana by the Cuban/Miami Beach artists Haydee and Sahara Scull.

LOCAL FOLKWAYS DEMAND DINNER IN A RESTAURANT EVERY night—a point on which even Lee Bailey, professional home-entertaining proponent, yields. Always on the prowl himself for ideas for his books, he's been known to go as far afield as Coconut Grove for dinner. But for most people, South Beach offers more than enough choice. On Ocean Drive alone, there are 40 restaurants within a span of fifteen blocks.

Photographs by Andrew Garn.

Some are drawn by the Deco and the drugs and the boys and the proximity to European and South American glamour and wealth.



Whatever their similarities, every restaurant has an angle all its own. The Century, for example, whose chef, Phil Foglietta, used to be at Chelsea Foods, is notable for what it doesn't serve—next to no dairy, no red meat or pork. The Strand, which Gary Farmer and his partners recently sold to several Frenchmen, has, along with the usual $17 grilled tuna, a meat-loaf-peas-and-mashed-potatoes entrée for $7.25 that appears to be an allusion to the Famous Restaurant days. At A Mano, they concentrate on crossing traditional Cuban flavors with upscale presentation. And Barocco Beach . . . well, Barocco Beach serves more or less the same stuff—linguine with squid ink—to more or less the same crowd as the TriBeCa branch. But at the beach it's done in the lobby and on the veranda of the Park Central Hotel, which, for my money, makes it the hippest-looking restaurant in town.

In South Beach, hip-looking counts for a lot—more than comfort, more than polish, more, for the moment, than money. Hotels like the Park Central were never luxury palaces. Built for the middle class, they still carry middle-class price tags ($125 a night is average for an oceanfront room), and the service is predictably basic—more Left Bank than Plaza Athénée.

Nonetheless, the likes of Lauren Hutton and Peter Arnell are regulars at the Park Central, and JFK Jr. and his pals also apparently have found its failings forgivable. It could be argued that with that kind of scenery, only the blind would have cause to quibble over iffy water pressure and the like. Besides, if it were slick, a guest arriving at breakfast on Rollerblades might turn heads.

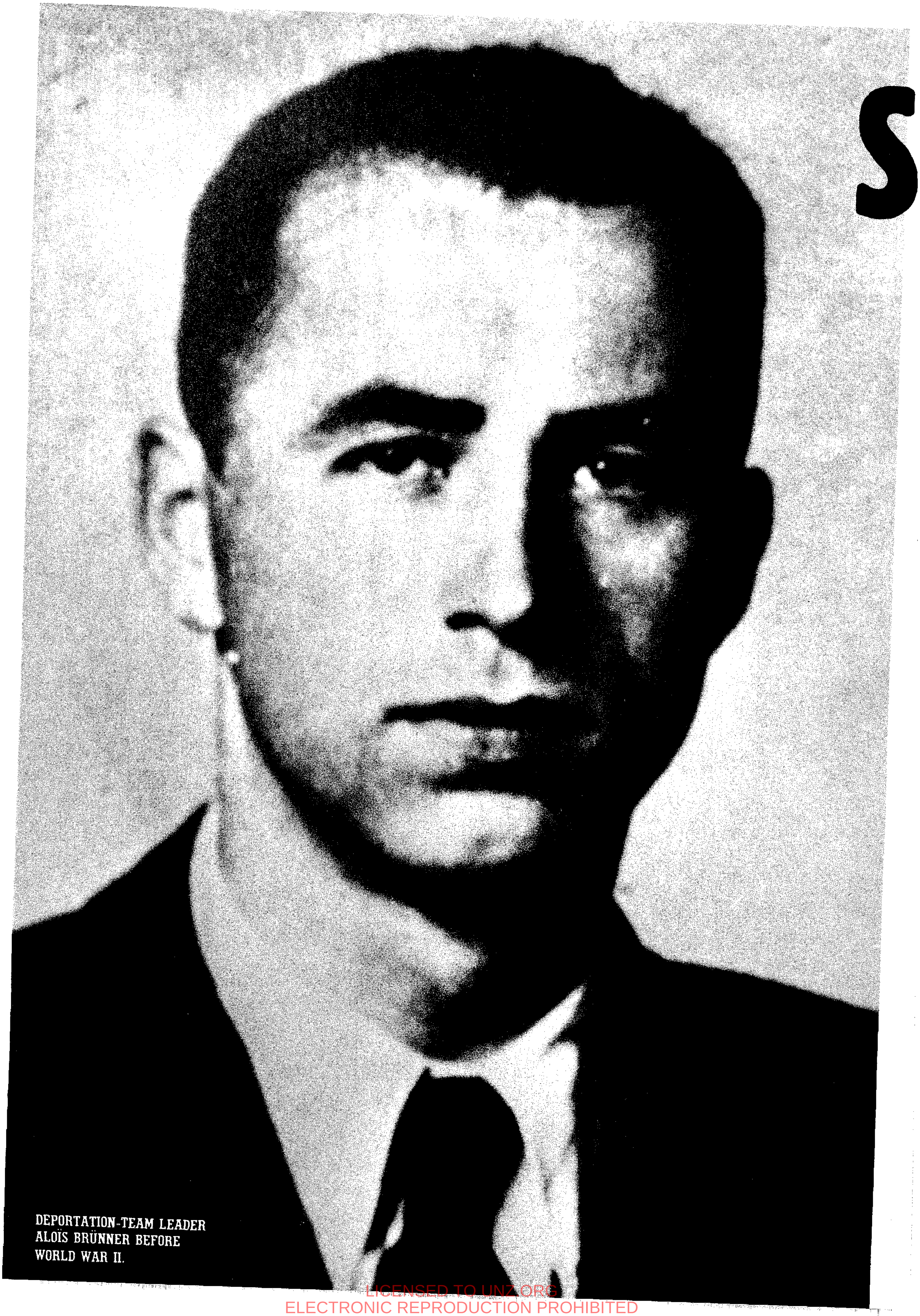
WHERE IS SOUTH BEACH HEADED? UP, certainly, though as it rises its mood will undoubtedly change. "A lot of people smell gold," says a longtime resident. Among them, apparently, is Ian Schrager, who is rumored to be negotiating to buy the Eden Roc hotel. He'd better hurry. In addition to Deco, a second aesthetic is creeping into South Beach. Call it Philippe Starck Modern or Raging Royaltonism. Chris Blackwell, CEO of Island Records, used it in the lobby of the Marlin, his recently completed hotel/condominium on Collins Avenue. And Yossi Friedman, the architect who did rehabs on the Helen Mar condominium and the Strand's façade, is "talking to the Europeans" about doing a hotel north of Ocean Drive that will be "on a par with Morgans or the Paramount."

"Progress will change things," Mark Soyka allows, "as long as it doesn't get too Palm Beachy and too groomed."

Too Palm Beachy hardly seems the most likely pitfall. "There's already a bridge-and-tunnel problem on weekends on Ocean Drive," Friedman says, "kids from Miami hanging out." Commerce based on the pleasure principle is always slippery, and it's hard to imagine a construct more fragile than cheap chic. Better come and get it while it's hot.

ON OCEAN DRIVE, ALL'S QUIET ONLY AT DAWN.

PARK CENTRAL HOTEL

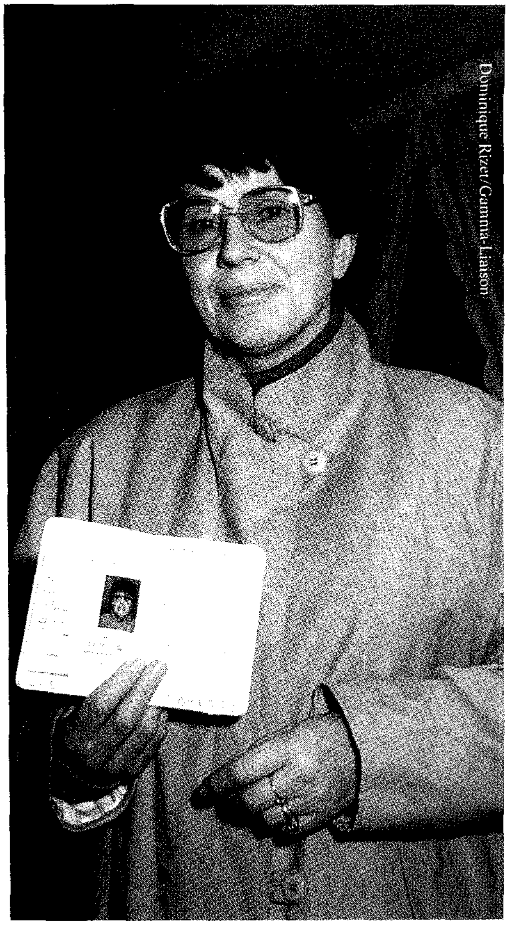


DEPORTATION-TEAM LEADER
ALOÏS BRÜNNER BEFORE
WORLD WAR II.

LKING THE LAST NAZI

BEATE KLARSFELD TRIES TO EMBARRASS SYRIA INTO GIVING UP ALOÏS BRÜNNER, ONE OF ADOLF EICHMANN'S "BEST MEN"

BY PETER HELLMAN


Dominique Rizet/Gamma-Liaison

BEATE KLARSFELD READIES FOR SYRIAN ACTION.

THE MAKEUP ARTIST ARRIVED AT BEATE Klarsfeld's apartment, on the western edge of Paris, before dawn. Hers was a small but crucial role in Klarsfeld's mission, starting that morning, to force Syria to give up 79-year-old Aloïs Brünner—the last major Nazi criminal on Earth who was still alive, free, and unpunished.

Brünner was a charter member of Adolf Eichmann's S.S. deportation team. Between 1941 and 1944, he sent at least 120,000 Jews to Auschwitz. His special penchant was to deport the very old and the very young. Eichmann called him "one of my best men."

On the lam after the war, Eichmann and other major Nazi criminals chose to hide in South America. Brünner made a cannier choice. Taking the name George Fischer, he went to Syria. He settled into a comfortable apartment at 7 Haddad Street, in an expensive section of Damascus. By luck or cunning he couldn't have picked a more hospitable spot. Syria has always faithfully pro-

UPI/Bettmann Newsphotos

JEWS SEIZED IN PARIS ARRIVING AT PITHIVIERS CONCENTRATION CAMP IN FRANCE.

THE APARTMENT BUILDING IN DAMASCUS WHERE BRÜNNER LIVED FOR YEARS.

tected him—and perhaps used his criminal expertise. But Hafez Assad's government has been far less hospitable to Beate Klarsfeld. The last time she attempted to enter Syria to protest its hosting of Brünner, in the spring of 1987, she was not allowed to leave the airport.

This time, Klarsfeld had prepared a daring ploy. She'd persuaded a Parisian friend, Gertrude Baer, to apply for a Syrian tourist visa and then hand over her passport to her. But Trudy Baer is a 65-year-old brunette, while Beate Klarsfeld is a 52-year-old redhead. The makeup artist's challenge, this past December 5, was to make them look the same. Or at least similar enough to let Klarsfeld pass Syrian airport scrutiny.

She did her job well. I failed to recognize Klarsfeld among the arriving passengers at Damascus airport at seven-thirty that evening—even though I've known her for thirteen years and expected her to be disguised. Not a strand of red hair peeked out from under her mousy brown wig. Makeup made her face seem to sag. Normally a crisp, stylish dresser, she wore a shapeless car coat over baggy slacks. Her black-framed glasses were identical to the ones Baer wore in her passport photo.

Klarsfeld whispered my name from a few inches away. Only then did I realize who it was. Her dark eyes sparkled at her having fooled passport control—and me. She kept right on walking. We'd agreed not to acknowledge each other in public while in Syria. Her job was to protest the presence of Brünner—and, if possible, to be arrested. My job, in a country where independent journalists are unwelcome, was to be Klarsfeld's witness.

Many are outraged that Nazi criminals go unpunished. Few do anything about it—especially if their action must take place in a hostile police state ruled by a leader as ruthless as Hafez Assad. The only private Nazi hunters to emerge in the aftermath of the Third Reich have been Simon Wiesenthal, Beate Klarsfeld, and her husband, Serge. He is the French Jewish son of a father killed at Auschwitz. She is the Berlin-born, Lutheran daughter of a Wehrmacht soldier.

They met in 1960 on a Métro platform in Paris—just a few steps from the modest apartment they now occupy on the Place de la Porte de St. Cloud. Serge was ready to start law school; Beate was an au pair whose father was sure she'd end up a prostitute if she left Berlin for Paris. They married in 1963—and since 1966 have devoted themselves to bringing Nazi criminals to justice. If this sounds like the plot of a made-for-TV movie, it's because there was one in 1986, starring Farrah Fawcett as Beate and Tom Conti as Serge.

AS NAZI HUNTERS, THE KLARSFELDS don't like being compared to Wiesenthal. They point out that, even in his prime, Wiesenthal was content merely to collect documentation. They do that—but they also put their bodies on the line. Serge once crashed a neo-Nazi gathering in a Munich beer hall and was pummeled for announcing that he was a Jew. In 1968, Beate darted between bodyguards and slapped West German chancellor Kurt Kiesinger, then running for re-election, as he was about to give a speech. She and her husband had uncovered Kiesinger's Nazi past. Germany couldn't rid itself of old Nazis, Beate reasoned, but it didn't have to re-elect one as chancellor. After the much-publicized slap, Kiesinger was unseated by Willy Brandt, who had been driven out of Germany by the Nazis.

The Klarsfelds readily credit Wiesenthal with having first sniffed out "George Fischer" in Damascus in the late fifties. But proving that Fischer was really Brünner would be more difficult.

They turned first to the dossier prepared for Brünner's 1954 war-crimes trial in absentia in France, at which he was sentenced to death. Papers showed that Brünner had been an early member of the Nazi Party, joining in 1931. Eichmann had hired him in Vienna in 1938. Brünner started by deporting Austrian Jews. Then, in 1942, he did the same in Berlin. After that came the unspeakable extinction of the Salonika Jews—whole trainloads of whom arrived at Auschwitz already dead from lack of water. In 1943, Brünner became commander of the Drancy transit camp outside Paris and deported 23,500 more, including newborns.

As the Allies pushed nearer to liberating Paris in August 1944, Brünner kept right on working. The very last train of Germans to leave the city included a rear car filled with Jewish deportees that Brünner had arranged for at the last moment. A month earlier, when adult victims had become scarce, he'd sent 300 children to Auschwitz.

Then, at Eichmann's bidding, he pushed on to Slovakia, where he deported another

4,000. In 1989, historian Mary Felstiner wrote, "Brünner's policy, his practice, and his personality constituted one unit, with no preoccupation but genocide."

IN 1977, SERGE KLARSFELD WENT TO Vienna and hired a private detective to gather information about Brünner's wife and daughter, who were still living in the city. Then he hired a second detective to be sure the first wasn't in cahoots with the family. Out of that investigation came a crucial phone number in Damascus. From he Klarsfelds' living room in Paris, Beate dialed it. Here is a translation of the conversation, as she remembers it, that she had in her native German with the man who answered:

"Herr Brünner?"

"No, Herr Fischer."

"Excuse me. You don't know me, but the father of a friend of mine worked with you in Berlin during the war. He's a special prosecutor now. He asked me to warn you of a new Interpol warrant for your arrest. If you leave Syria, they'll get you for sure."

There was a pause. Then, in a softer tone, "Herr Fischer" said, "Thank your friend from me for this warning. God bless him. And God bless you, my dear."

The ruse had worked.

Brünner is reported to have been a security adviser to the Syrian government long before Hafez Assad came to power in 1970. He's said to have invented a torture machine—a variant on the medieval rack. But the only verifiable facts about him are that until this fall he was walking his dogs in Zanoubia Park each morning and armed guards were posted in the hall of his third-floor apartment and outside the building. It also appears that he didn't have to worry about money.

In January 1990, Serge Klarsfeld managed to slip into Damascus. He delivered a letter to the government setting out the case against Brünner. The Syrians replied by expelling Klarsfeld from the country. Neither he nor his wife could expect to enter Syria again. Not, at least, under the name Klarsfeld.

ON PROTEST DAY

IMAGES OF HAFEZ ASSAD DOMINATED THE DAMASCUS STREETS. SO DID YOUNG MEN WIELDING UZI-STYLE GUNS.

The couple had had better luck with other Nazis. By getting the press to cover their cases, they forced the joint trial, in 1979, of the three highest-ranking S.S. men who had been active in France and were then living unpunished in West Germany. One of them was Gestapo chief Kurt Lischka. In 1986, the Klarsfelds finally saw Klaus Barbie brought to justice, fourteen years after Beate had located him living in La Paz, Bolivia. But their successes depended on a moral response from host governments. None was forthcoming from Syria.

The Klarsfelds could not reach Brünner behind his Syrian shield. But the mail got through. In 1980, he received a parcel from Vienna. There was no reason to be suspicious. It bore the name of an herbal-medicine catalogue that Brünner had written for. But the package exploded, injuring Brünner's left eye. The Klarsfelds think the Mossad, the Israeli intelligence agency, sent the bomb. The Mossad had already sent Brünner a letter bomb in 1961, the year Eichmann was tried in Jerusalem. That one cost Brünner four fingers on his left hand.

Brünner has grown old. But he remains as unrepentant as the young S.S. *Hauptsturmführer* (captain) who liked to lash his victims with a leather horsewhip laced with iron wire. He told reporters from the German magazine *Bunte,* who managed to interview and photograph him in 1985, that he'd do it all over again. "I don't regret getting rid of all that garbage," he said. Unlike Eichmann, he insisted, he'd never be taken alive. He produced a cyanide pill from his shirt pocket to prove it. Two years later, he told a Chicago *Sun-Times* reporter in a brief phone interview that "the Jews deserved to die because they were agents of the Devil."

SIX MONTHS AGO, I ASKED THE Klarsfelds if they'd given up their efforts to bring Brünner to justice. Not in the least. In fact, they were looking for somebody who at least faintly resembled Beate who'd be willing to donate her passport to the effort against Brünner. They didn't have to look far. Gertrude Baer, whose father had been shot by the Nazis and whose mother and sister had been killed in the concentration camps, said she'd do it.

This seemed a propitious time for Syria to turn over a new leaf. Its military sponsor, the USSR, was no more. Assad has tried to cultivate a better image in the West—working belatedly to free the hostages held in Lebanon. He would also like, no doubt, to be taken off the U.S.'s shortlist of states that sponsor terrorism. Ridding himself of Aloïs Brünner could only help his cause.

Serge Klarsfeld asked if I wanted to be a witness to his wife's impending action in Syria—assuming she got in. Whatever she had up her sleeve for Damascus, it wouldn't mean much unless it could be reported.

Syria controls visiting journalists closely. I turned in my old passport, with its offending Israeli visas, for a new one. Then I applied for a Syrian tourist visa. For religion, I put "Methodist"—probably safer than the actual "Jewish." (I had graduated from Methodist-affiliated Duke University.) For profession, I wrote "contributing editor."

I arrived in Damascus on December 4, one day before Klarsfeld and just after Hafez Assad won his fourth seven-year term as Syrian president. It was hard to see how the driver of the airport bus could know where he was going, since every window, including his own, was plastered with pictures of Assad. Multiple portraits were strung across the streets and covered every wall—Assad watching paratroopers, Assad's face bursting out of a red flower, Assad portrayed like a Greek Orthodox saint. His portrait was even superimposed on a painting of Saladin's troops routing the Crusaders eight centuries ago. The only image missing was that of Assad as protector of old Nazis.

The next night at nine o'clock, I slipped into Klarsfeld's room, three floors below my own, at the five-star Cham Palace Hotel. Already on hand was Dominique Rizet, a young French photojournalist for the newspaper *France-Soir* who'd been enlisted to take photos. Like me, he'd entered Syria on a tourist visa. His job wouldn't be easy. The previous day, I'd raised my camera to take a photo of an Assad portrait display on a public street only to have armed men appear from two directions to wave me away.

Klarsfeld's plan was simple: She'd hoist a placard of protest in front of Assad's presidential palace and be swiftly arrested. *Et voilà!* A Nazi remains free while a lone woman merely calling for justice is jailed. It's a technique meant to play to the public's sense of fairness. Klarsfeld has used it successfully before—notably in 1973, when she was jailed for five weeks in Germany for attempting to "kidnap" Kurt Lischka, then a Cologne businessman. Lischka ended up spending many more than five weeks in jail.

Kneeling now on the floor of her overheated hotel room, Klarsfeld printed her

Photographs by Peter Hellman.

message—in French—with a black marker on poster paper:

PRESIDENT ASSAD
99.98% OF THE VOTES ARE NOT ENOUGH
EXTRADITE THE NAZI CRIMINAL
ALOÏS BRÜNNER
LIBERATE THE JEWS
OF SYRIA

Finding the palace proved difficult. Leaving the hotel separately at ten-thirty that evening, the three of us flagged a cab a block from the hotel. "Give us a tour of the high spots of Damascus," we told the driver. "Especially the presidential palace."

The cabbie gladly showed us doctors and nurses dancing in front of their hospital to celebrate (perhaps not voluntarily) the re-election of Hafez Assad. But he got jittery when we pressed him to see the palace. He claimed not to be sure where it was. Still, he did whisk us past a heavily guarded side street in the northwestern section of town, where Assad and most of the diplomatic community live.

"Just try to go down that street and. . . . " He finished the sentence by making machine-gun noises while drawing an imaginary knife across his throat.

MISSION COMPLETE

THREE COPS LEAPT OUT OF THE POLICE CAR. TAKING KLARSFELD BY BOTH ARMS, THEY ESCORTED HER ACROSS THE AVENUE.

The next morning, we tried to persuade another cabdriver to take us to the presidential palace. But he flatly refused to go anywhere near it: Syrians may love their leader, but only from a safe distance. Many of the 4,000 or so Syrian Jews would like to put even more distance between themselves and Assad. But he refuses to allow them to emigrate freely.

LATER THAT MORNING, I WALKED alone to the end of Hanano Street, where, according to the map, the palace was located. The street is lined with embassies and large private homes. Young men wearing jeans and wielding Uzi-style guns or two-way radios looked me over as I walked along. Twice I was stopped (politely) to have my briefcase searched. At last I came to the presidential palace, a modern building behind a high fence. No flags waved in front of it; it didn't appear official enough for Beate's protest. Besides, even if she managed to unfurl her poster there, Rizet would never be able to get away with using his camera.

The Foreign Ministry, farther back along Hanano Street, seemed at first like a possible site for Klarsfeld's one-woman demonstration. The guard in front wore blue pants, a white jacket, and big epaulets heavy with gold fringe. He'd be most photogenic dragging away a protesting woman. But armed men all around would have also pounced on Rizet and his camera.

While I was exploring Hanano Street, Klarsfeld and Rizet were lunching at a downtown hotel. From the window, they noticed an ideal spot for her protest: the imposing, elegantly classical Interior Ministry. Bunting in the national colors draped its entrance on Al-Malek Farouk Avenue, which was busy and wide enough to allow Rizet to snap away unnoticed—particularly in the first few seconds after Klarsfeld hoisted her placard.

A red police station wagon manned by three cops was always in front of the Interior Ministry, and the sidewalk was blocked to pedestrians. Klarsfeld would have to cross over from the far side of the avenue directly in front of the police car. Then she'd hoist her poster while Rizet, also walking on the far side of the avenue, snapped pictures through an opening in his raincoat, like a flasher.

Klarsfeld left the hotel at 8:45 the next morning. Left behind in her room was the brown wig, which made her head itch; the hotel kept Trudy Baer's passport. Rizet and I were already outside, waiting to rendezvous with her under a five-story portrait of Assad on busy Alazmeh Square. Rizet had wrapped his head in a kaffiyeh he'd bought in the souk to make him look less like a Parisian.

Striding in front of the red police car at 8:55, Klarsfeld held herself proudly. A slight smile came over her face. If Delacroix had painted a Nazi huntress instead of Liberty leading the people, she'd have been his model. She unfurled the poster from beneath her coat and held it up in front of the police car like a toreador baiting the bull.

The three cops leapt out and surrounded her. Others dashed over from the ministry gate as Rizet snapped away. Her sign confused them. None appeared able to read French. And if they could, they probably drew a blank on Brünner. Even more confusing was Klarsfeld's German passport (her real one). No matter how man times they riffled its pages, they could fin no entry visa, a plain impossibility. Ever foreigner must have an entry visa.

Taking Klarsfeld by both arms, the polic escorted her across the avenue to a smal camera shop. By this time, Rizet was already turning the corner at the end of th block. He would pick up his bags at the hotel and head directly to the airport for a twelve-thirty flight to Paris—with his film

In the camera store, the police used th phone to call their superiors. Then they took Klarsfeld back to the police car Twenty minutes later, a relief car arrived I watched as, bundled between two policemen in the back seat, with two more in front, she was driven off.

I returned to my hotel room and dialed Serge Klarsfeld's home in Paris. On his answering machine I left word that his wife had been arrested, knowing that he'd relay that information to the media. Then I walked to the German embassy, as I'd promised his wife, and left a note saying, "A German woman I met at the Cham Palace Hotel said that she expected to be arrested this morning and might need your assistance. She said her name is Beate Klarsfeld."

I HAD NO IDEA WHERE Klarsfeld was, but it seemed likely that if she were returned to the hotel rather than jailed, it wouldn't be for hours. So I walked south, across the garbage-choked Barada River, into old Damascus, and wandered through the big, bustling Al-Hamidiya souk.

At one o'clock, four hours after Klarsfeld's arrest, room 538 still did not answer. I went walking again, this time to Zanoubia Park, across from Brünner's home. Young Syrian couples took up most of the benches. Their courting reminded me of Orthodox Jewish couples in Brooklyn's Prospect Park—sedate, with no kissing and only fleeting touches.

The guards no longer patrolled at 7 Haddad Street. According to a Syrian friend of the Klarsfelds', Brünner had been removed by ambulance from his apartment in October. His current whereabouts are unknown.

At four o'clock, Klarsfeld was finally back in her hotel room. "I forgot to give you back your pen last night" was the first thing she said, poking in her bag for it.

"Never mind the pen. Tell me what happened," I said.

She didn't know what building the police had taken her to, only that the offices were filthy, the bathrooms indescribable. She'd been interrogated at length by a security officer speaking perfect French. She explained her mission simply: Syria must stop protecting Aloïs Brünner, the last major Nazi criminal at large. He must be delivered to justice.

"No criminal is here," the interrogator retorted. "The criminals are in Israel, where they kill Palestinians daily."

Klarsfeld handed him a full dossier on Brünner. "Please read it," she said. "And please arrange for me to see President Assad so that I can explain to him why it is in Syrian interests as well as in the interests of justice to expel Brünner." She was surprised to see that her interrogator also had a dossier on her, including articles from the Beirut press. He chastised her for entering the country under a false name.

"I'd have preferred to use my own passport," Klarsfeld answered. "But then you'd have barred me. What choice did I have? Don't make me the criminal here."

Klarsfeld was then taken to the offices of a Syrian army general. She again demanded the expulsion of Brünner. The general's response was to order her placed under hotel arrest until further notice.

Hours of Syrian interrogation couldn't have been fun, but Klarsfeld seemed unfazed by the experience. Only the ride back to the hotel, escorted by the French-speaking security officer in a chauffeur-driven Peugeot, had bothered her.

"He drove much too fast," she said. "I was really frightened."

She stayed in her room that evening, content to wash her itchy scalp now that she no longer had to wear the wig. I brought her a spicy lamb schwarma from a food shop near the hotel. She didn't have much appetite. If the Syrians had treated her less courteously, she'd have been happier. That would have made Brünner's privileged situation seem all the more unfair. It did cheer her up to watch the evening news from Paris; it reported accurately that she was confined to her Damascus hotel after having been detained for demonstrating against Aloïs Brünner.

At eleven o'clock that evening, Klarsfeld had an unexpected visitor: Chris Hedges, the energetic young New York *Times* Cairo bureau chief who was in Damascus to cover the final chapter of the hostage drama. He'd known nothing about Klarsfeld until a Syrian contact tipped him off "at great personal danger." What did it say about the Assad government, Hedges asked, that it continued to harbor a criminal like Brünner?

The question invited pontification. Klarsfeld is more comfortable with facts, and she hesitated to answer directly. Her husband had once answered the same question bluntly. "Syria protects Brünner," said Serge, "because Assad must like having around an old Nazi who killed so many Jews."

AFTER THE PROTEST, A WELCOME FROM BEATE'S HUSBAND, SERGE, BACK IN PARIS.

I returned to Paris early the next morning. Hours later, Klarsfeld was summoned to the hotel lobby with her luggage. Security officers drove her directly to the airport, even though she'd hoped to have an interview with Assad. "The president has no time," she was told, "because he is so busy receiving congratulations on his reelection."

She was confined in a hotel overnight before being put on a two-stop Syrian Air flight to Paris. Her own German passport had been returned to her. Trudy Baer's passport, she was told, would be returned to its rightful owner.

She smiled broadly as some 50 members of the press surrounded her that evening at Orly Airport. Serge Klarsfeld kissed her in the glare of TV lights and then stood to the side while she was interviewed. In the privacy of the taxi that took them home, he held her hand tightly.

It was almost ten o'clock when the family's two collies leapt up to lick Beate. She examined her husband's shirts, draped over a chair, to see which needed washing. Then she put on her apron and made dinner from leftovers, just like any woman arriving home late from work. Except that for her, work wasn't quite over. The BBC called at eleven o'clock for a radio interview.

Earlier that day, a spokesman at the Syrian embassy in Paris had again denied the presence of Aloïs Brünner in his country. But the denial had a hollow ring. And Roland Dumas, the French foreign minister, had announced that when he visited Syria later in the month, Brünner would be on his agenda. While Dumas had assured the Klarsfelds in private that he would pursue the matter, this was the first time he'd gone public.

That announcement didn't sit well with Syria. It abruptly canceled Dumas's meeting with Assad. Once again, the Syrians insisted that the war criminals—notably, Ariel Sharon—were in Israel. This diplomatic contretemps, the Syrians grumbled, was the fault of the Klarsfelds. The couple took it as a compliment. (The Syrians stand to lose $172 million in aid from the European Community, which has formally requested Brünner's extradition.)

AT SUMMER'S END IN 1943, Adolf Eichmann sent a *Sonderkommando* team to Nice to arrest Jews. Heading that team was "best man" Brünner, then the commander of the Drancy transit camp. Among those arrested during brutal sweeps of hotels and homes on the night of September 30 was Arno Klarsfeld. He'd gone to the door to meet the Gestapo, so that they wouldn't look for his wife, daughter, and eight-year-old son, Serge, hiding in terror behind a false closet wall. Arno Klarsfeld was murdered at Auschwitz.

Almost 50 years later, Beate Klarsfeld raised a poster against Brünner for a few seconds in Damascus. It was a small gesture whose only power lay in the force of its message—reported more thoroughly in Europe than in the U.S. Time is short, but because of her lone act of courage Aloïs Brünner may yet be called to answer for his crimes.

"We don't care about revenge," the Klarsfelds said the morning after Beate's return from Damascus. "We just don't want Brünner to die knowing he got away with his crimes." ■

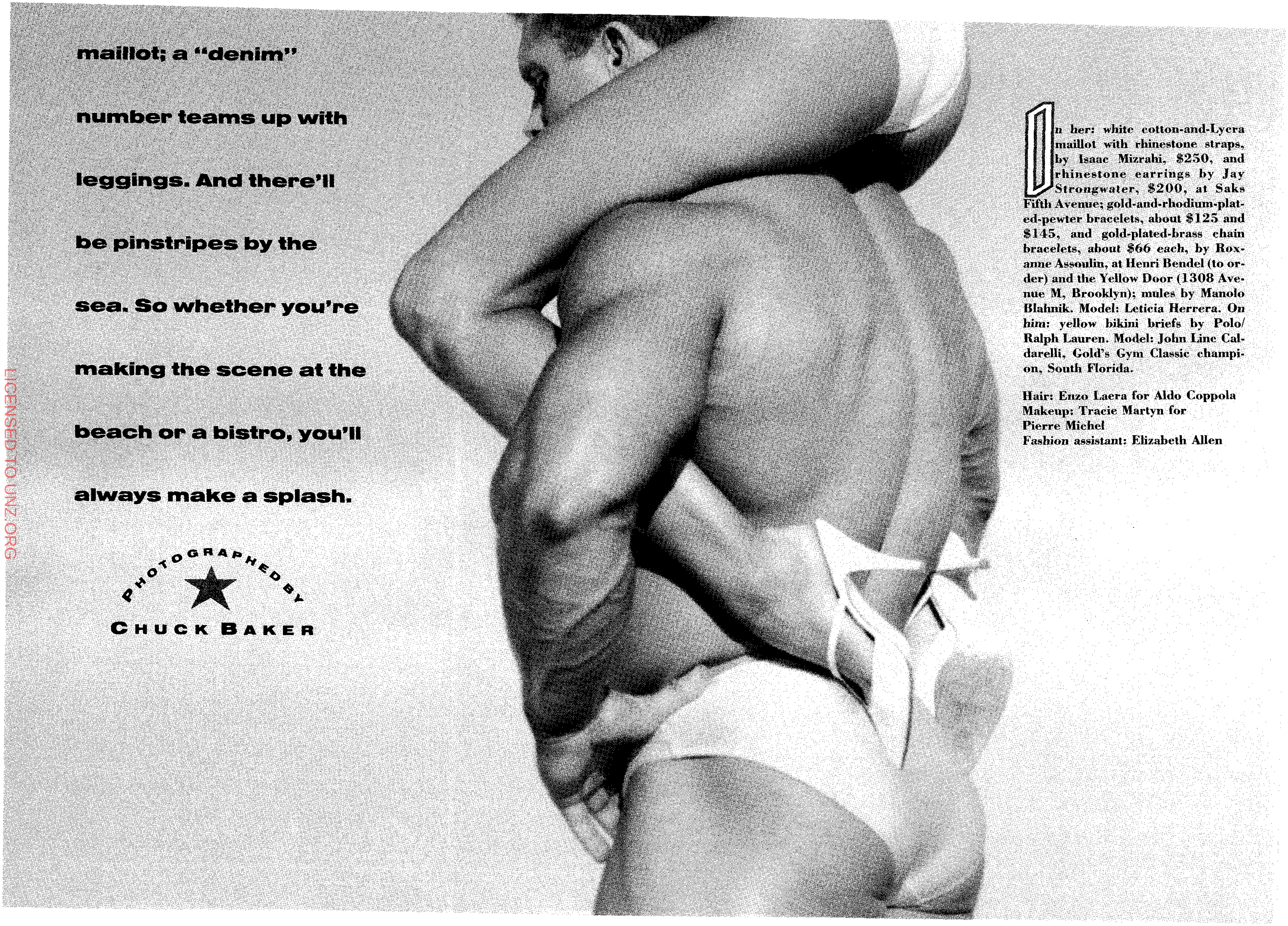
Photograph by Ilhami Uncuoglu/Sipa.

SURF AND TURF

When it comes to swimsuits, designers are taking their cues from the street . . . and the boardroom: Jacket

BY

MARTHA BAKER

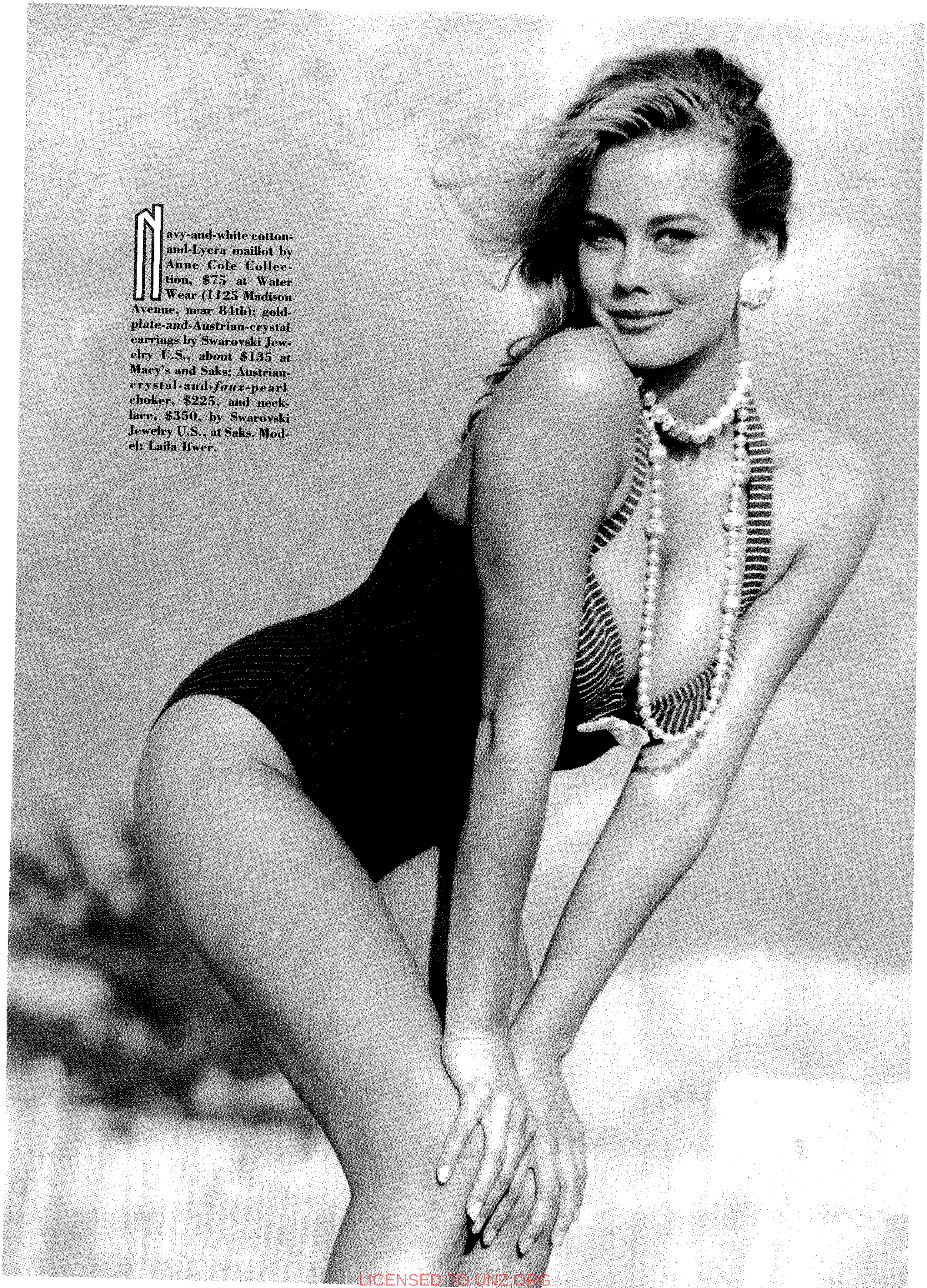


maillot; a "denim" number teams up with leggings. And there'll be pinstripes by the sea. So whether you're making the scene at the beach or a bistro, you'll always make a splash.

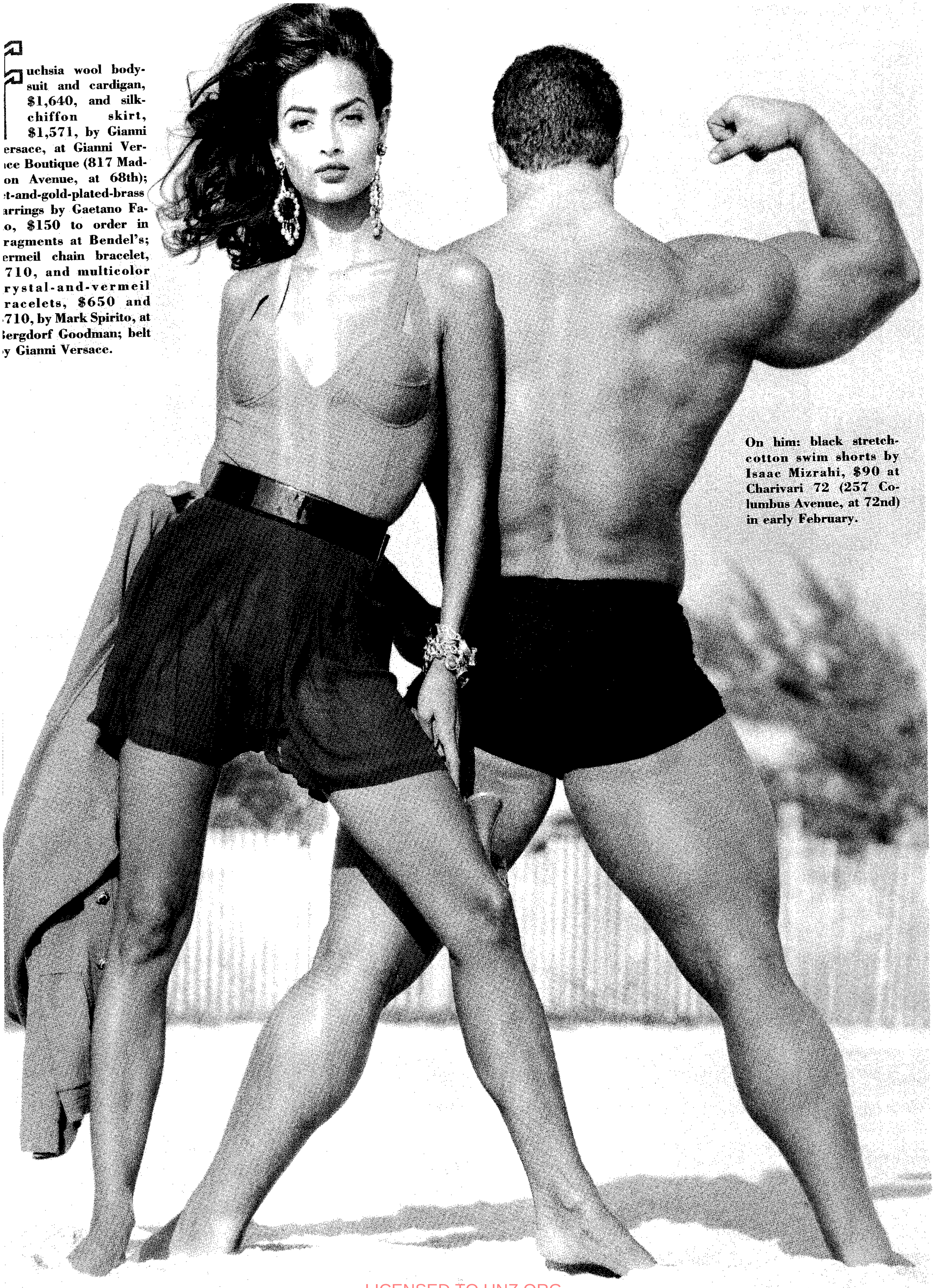
PHOTOGRAPHED BY ★ CHUCK BAKER

On her: white cotton-and-Lycra maillot with rhinestone straps, by Isaac Mizrahi, $250, and rhinestone earrings by Jay Strongwater, $200, at Saks Fifth Avenue; gold-and-rhodium-plated-pewter bracelets, about $125 and $145, and gold-plated-brass chain bracelets, about $66 *each*, by Roxanne Assoulin, at Henri Bendel (to order) and the Yellow Door (1308 Avenue M, Brooklyn); mules by Manolo Blahnik. Model: Leticia Herrera. *On him:* yellow bikini briefs by Polo/Ralph Lauren. Model: John Linc Caldarelli, Gold's Gym Classic champion, South Florida.

Hair: Enzo Laera for Aldo Coppola
Makeup: Tracie Martyn for
Pierre Michel
Fashion assistant: Elizabeth Allen

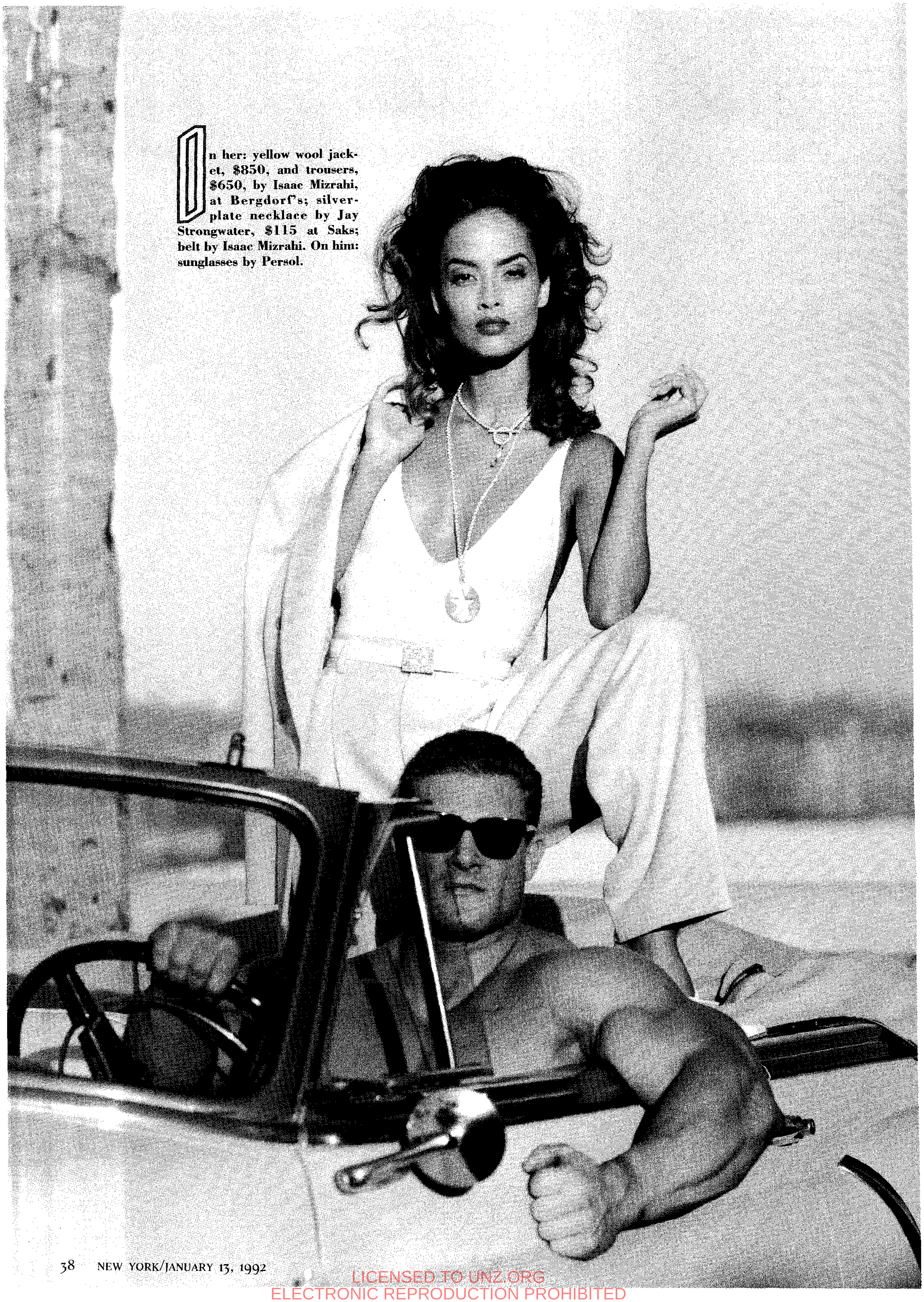


Navy-and-white cotton-and-Lycra maillot by Anne Cole Collection, $75 at Water Wear (1125 Madison Avenue, near 84th); gold-*plate-and-Austrian*-crystal earrings by Swarovski Jewelry U.S., *about* $135 at Macy's and Saks; Austrian-crystal-and-*faux*-pearl choker, $225, and necklace, $350, by Swarovski Jewelry U.S., at Saks. Model: Laila Ifwer.

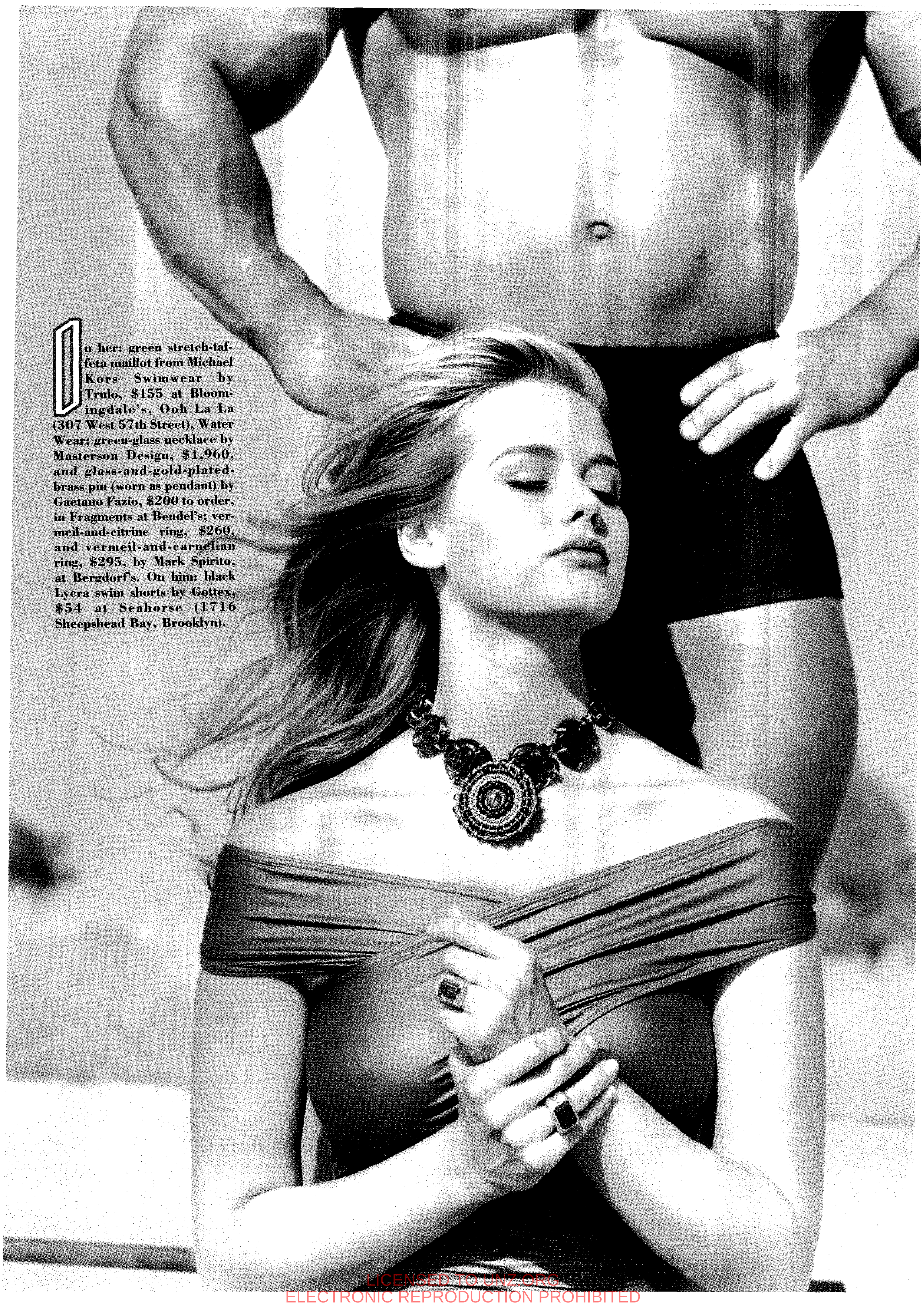


Fuchsia wool bodysuit and cardigan, $1,640, and silk-chiffon skirt, $1,571, by Gianni
ersace, at Gianni Ver-
ıce Boutique (817 Mad-
on Avenue, at 68th);
ːt-and-gold-plated-brass
arrings by Gaetano Fa-
o, $150 to order in
ragments at Bendel's;
ermeil chain bracelet,
710, and multicolor
rystal-and-vermeil
racelets, $650 and
710, by Mark Spirito, at
ergdorf Goodman; belt
y Gianni Versace.

On him: black stretch-cotton swim shorts by Isaac Mizrahi, $90 at Charivari 72 (257 Columbus Avenue, at 72nd) in early February.

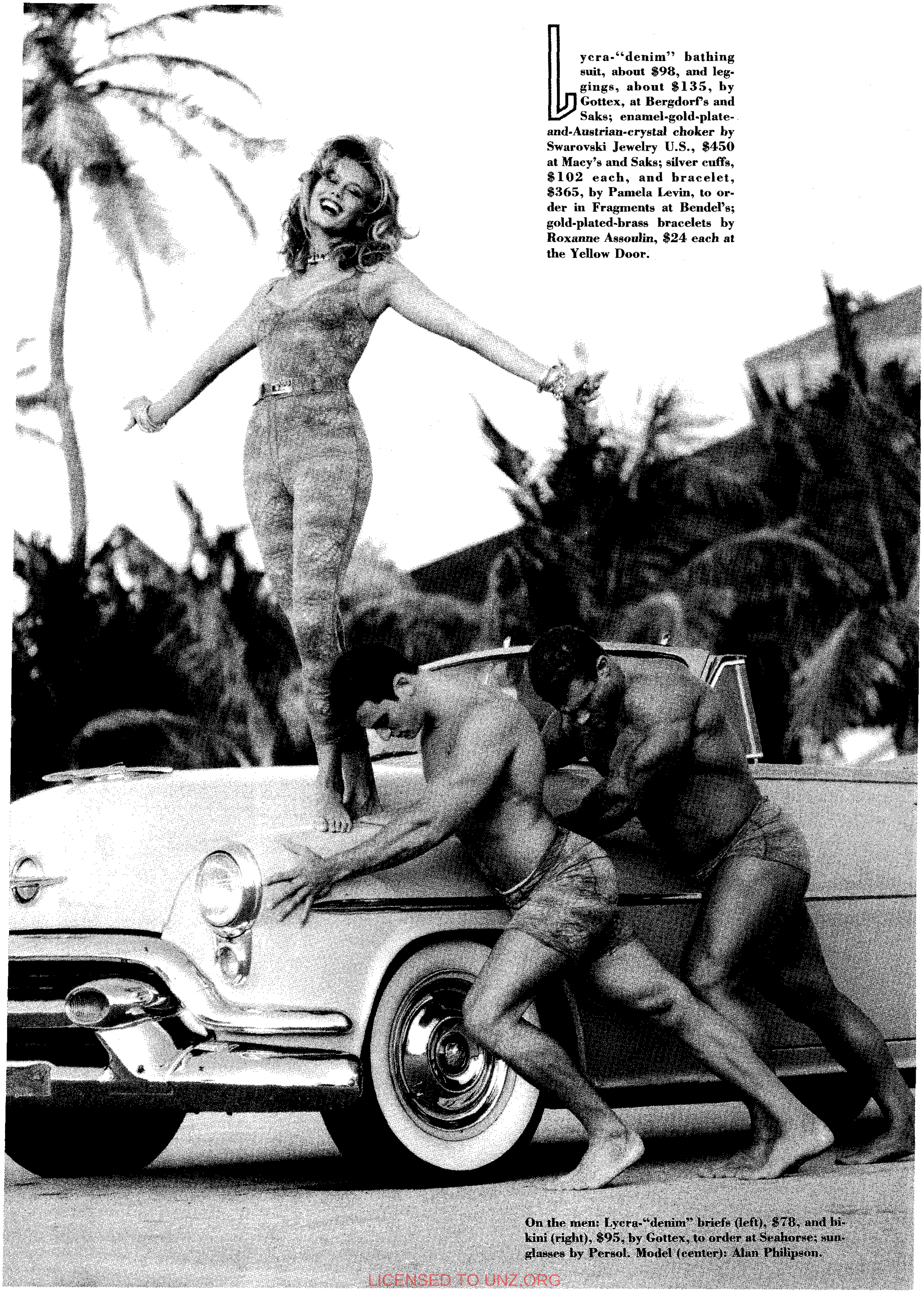


On her: yellow wool jacket, $850, and trousers, $650, by Isaac Mizrahi, at Bergdorf's; silver-plate necklace by Jay Strongwater, $115 at Saks; belt by Isaac Mizrahi. On him: sunglasses by Persol.



On her: green stretch-taffeta maillot from Michael Kors Swimwear by Trulo, $155 at Bloomingdale's, Ooh La La (307 West 57th Street), Water Wear; green-glass necklace by Masterson Design, $1,960, and *glass-and-gold-plated*-brass pin (worn as pendant) by Gaetano Fazio, $200 to order, in Fragments at Bendel's; vermeil-and-citrine ring, $260, and vermeil-and-carnelian ring, $295, by Mark Spirito, at Bergdorf's. On him: black Lycra swim shorts by Gottex, $54 at Seahorse (1716 Sheepshead Bay, Brooklyn).

Black nylon-and-Spandex maillot by Karl Lagerfeld for Chanel, $270 at Barneys New York (early January) and Chanel Boutique (5 East 57th Street); beige polyamide-polyurethane trench coat by Karl Lagerfeld for Chanel, about $2,955 at Barneys (early January), Bergdorf's, Chanel Boutique; gold-plated choker, $630, and necklace, $605, by Chanel, at Barneys, Bergdorf's, Bloomingdale's, Chanel Boutique; gold-plated bracelet, $470 at Chanel Boutique; earrings and belt by Chanel; silk-grosgrain mules by Chanel, $750 at Bergdorf's and Chanel Boutique.



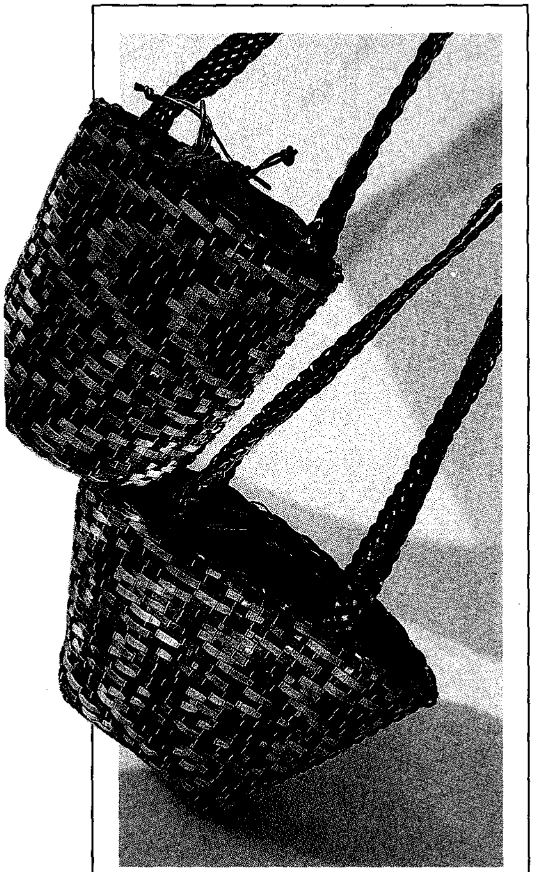
Lycra-"denim" bathing suit, about $98, and leggings, about $135, by Gottex, at Bergdorf's and Saks; enamel-gold-plate-and-Austrian-crystal *choker* by Swarovski Jewelry U.S., $450 at Macy's and Saks; silver cuffs, $102 each, and bracelet, $365, by Pamela Levin, to order in Fragments at Bendel's; gold-plated-brass bracelets by Roxanne Assoulin, $24 each at the Yellow Door.

On the men: Lycra-"denim" briefs (left), $78, and bikini (right), $95, by Gottex, to order at Seahorse; sunglasses by Persol. Model (center): Alan Philipson.

BEST BETS

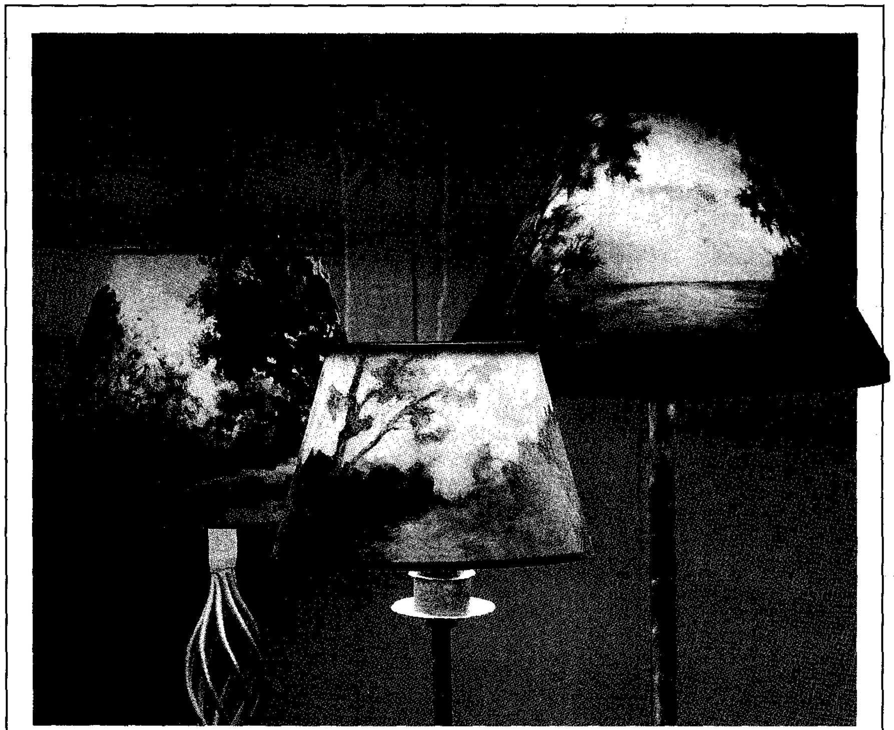
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



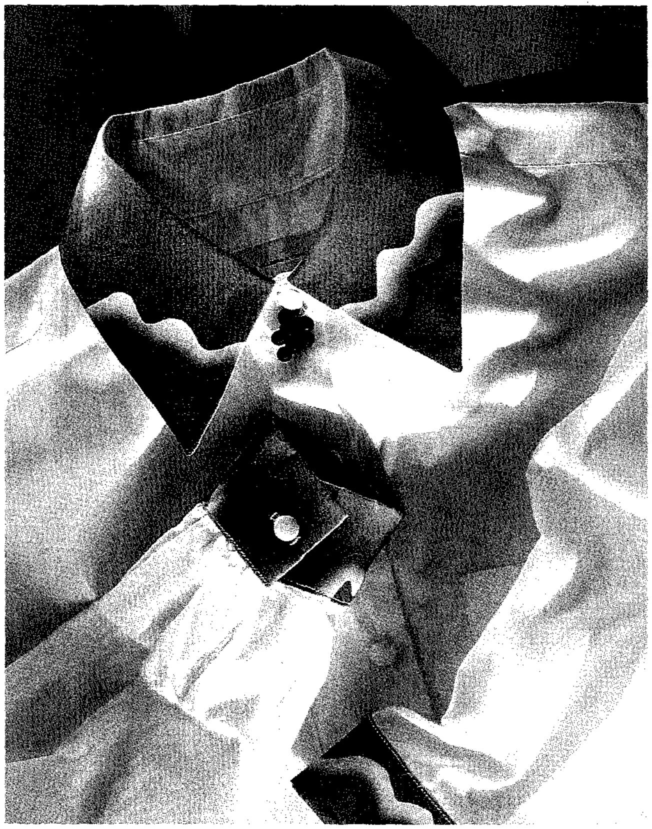
The Purse for Wear

A handbag is not a sometime thing. You've got to love it, since you lug it around every day. And it has to be roomy, since it's your home away from home. These bags get our vote on both counts. They're made in Italy from woven canvas and leather, and come in three nifty shapes ($228).
PAUL STUART/*Madison Avenue at 45th Street/682-0320*



The Best Shade Plans

Most times, artist Leslie Horan paints on canvas or walls. But when a client commissioned her to do a group of lamp shades, Horan applied her painterly skills to the task and came up with magical microcosmic landscapes. Horan handpaints with oils on heavy translucent stock, and these luminescent one-of-a-kind shades redefine the notion of natural light ($100 to $300; allow six weeks).
HORAN, INC./*675-7164*



Shirts So Good

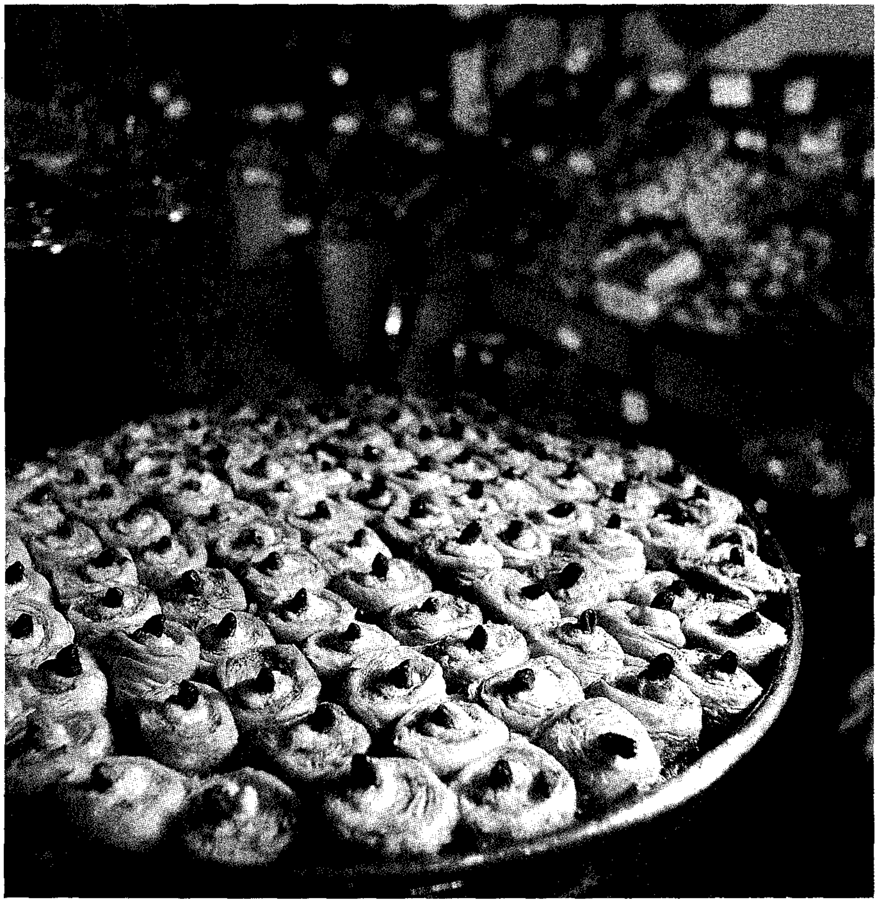
Fashion pundits have predicted pristine white shirts for spring, but for those who don't want to take the plunge, Camille Cesari and Patricia Villegas add a touch of color to the collars of the shirts they design. And though they never go all the way, the pair often airbrushes the pockets and cuffs, too, and adds an ornament to enhance their art ($105 to $125).
SAKS FIFTH AVENUE/*Fifth floor*

Photographs: left and bottom, Lauren Sorokin; top, Monica Stevenson; bases from Distant Origin, N.Y.C.

Russian Fare

Like the Russian Tea Room, La Boutique Fantasque looks like Christmas year-round. And no wonder—this tiny shop, *too*, is filled with exuberant Russian treats. Hand-painted *matroska* (nesting dolls), lacquered boxes, and Fabergé-style eggs cram every inch. The store is the bright idea of Norman Crider (owner of the Ballet Shop and two antiques boutiques in Trump Tower), who acquired a stock of *matroska* and lacquered boxes from Russian immigrants who had learned Crider was interested in Russian folk art. As soon as they landed in New York, they'd bring him their cache. In addition to classic dolls in every size, Crider has others in the likenesses of Alice in Wonderland, Gorbachev, Yeltsin, and the Desert Storm contingent—plus boxes and eggs of every variety. (From $5 for a handpainted egg to $95 for Gorby nesting dolls to $5,500 for a rare mother-of-pearl box.)

LA BOUTIQUE FANTASQUE/*Rockefeller Promenade/620 Fifth Avenue, near 50th Street/332-1830*



Dishful Thinking

Istanbul-born Pandeli Andonopoulo, owner of Ninth Avenue Cheese Market, has opened Natura, a store specializing in the exotic fruits, grains, spices, cheese, and honeys of the Mediterranean. But Andonopoulo's passions are the cold dishes of the early Ottoman Empire. His kitchen crew prepares midye dolmast (mussels stuffed with rice, pine nuts, and herbs); böreks filled with spinach, feta cheese, and leeks; and eggplant dishes like baba ghannouj, moussaka, and the infamous imam bayildi, a.k.a. "the sultan swooned." Bean cuisine includes fava-bean patties cooked in lemon and oil, whole artichokes filled with fava beans and dill, and lentil soup. There's also orzo salad with fresh vegetables, squid in a vinaigrette, and pita pockets filled with ground lamb and spices. And though Andonopoulo makes a decent sourdough, his Armenian friend Minas Demirciyan bakes the store's baklava and button-size bird's-nest desserts filled with pistachios and honey. Says Andonopoulo, "Much of today's Greek and Armenian food is derived from the great age of Ottoman cuisine." **—Barbara Costikyan**

NATURA FOODS/*615 Ninth Avenue, near 44th Street/397-4700*

Photographs: top, Andrew Garn (2); bottom, Peter Freed.

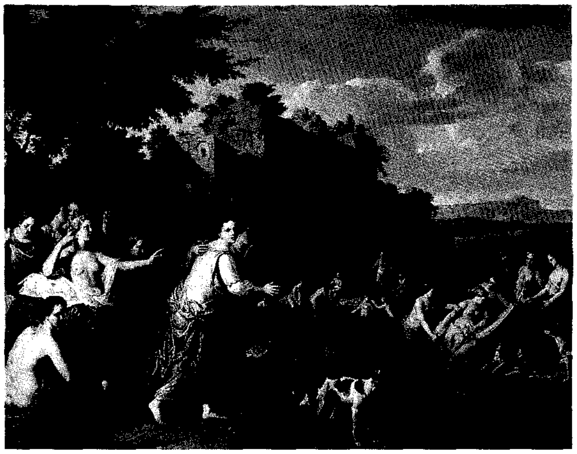
Best Bids/Andrew Decker

GAVEL-TO-GAVEL COVERAGE

> "...Two wonderful Byzantine reliquary crosses will be on the block at Sotheby's January 15 European-works-of-art sale..."

WITH THE NEW YEAR, A NEW AUCTION house. Metropolitan Art & Antiques Pavilion, at 110 West 19th Street, will start holding auctions early in February. Metropolitan will initially offer a mix of home furnishings and antiques. It was conceived by Alan Boss, who runs the wildly popular antiques fair and flea market the Annex on Sixth Avenue between 24th and 26th Streets. Boss expects to get property from the vendors who show at the Annex. Even so, he isn't worried that the dealers will dump shopped goods at his auction house. "If I ask [my vendors] for fresh merchandise, I expect to get it," says Boss, a plain-spoken man who decides who gets to show at the Annex and who doesn't. "I think it's in their very best interest" to make the goods interesting, he says.

Highboy and lowboy at Sotheby's.



Diana and Callisto, *by Gerard Hoet, at Sotheby's.*

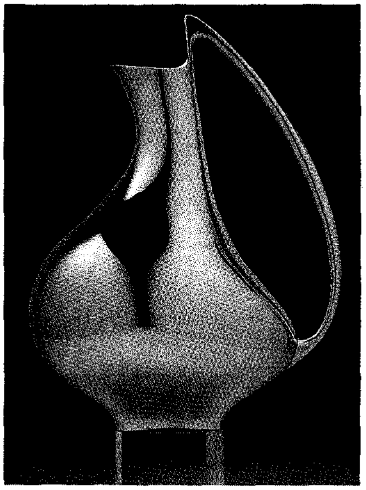
And there's a new development at the perennially controversial Winter Antiques Show, at the Seventh Regiment Armory from January 18 to 26. This year, to keep up with the International Antiques Dealers Show, the Winter Antiques Show's organizers were supposed to institute vetting, the quality-control and consumer-protection practice of having competing dealers review fellow participants' works for attribution, dating, condition, and provenance. But vetting has been dropped in favor of "Certificates of Guarantee." Provided by the sellers, the certificates are a gimmick. They describe the work offered, including its date and any restorations made to it—nothing more than any savvy buyer would demand on a bill of sale.

Still, the show will offer objects from a number of the world's best dealers, including, for the first time, A & J Speelman, Ltd., of London, which handles Chinese and Japanese works of art.

At the auction houses, one of the more fun markets around is that of European works of art. The sales are heavy on Christian curios—which feature all manner of saints and sinners—but there are secular items for sale as well. The market is far from overpriced. "The Trumps et al. don't buy this sort of thing," says Ruth Blumka, a long-standing dealer. "I've never had a Japanese client," she adds.

Christie's European-works-of-art and furniture sale on January 14 contains a strong sampling of nineteenth-century Roman micromosaics. They're often less than three inches in breadth and depict dogs, Roman ruins, and other subjects (lots 160 to 231, $800–$1,200 to $3,000–$5,000). Among the furniture at Christie's is a Flemish baroque-style oyster-veneered walnut-and-marquetry side table (lot 60, $7,000 to $10,000). It's strictly decorative, but the marquetry is nicely handled.

At Sotheby's January 15 European works-of-art, furniture, and tapestries auction, two wonderful Byzantine reliquary crosses will be on the block. One dates from the sixth or seventh century (lot 159, $1,500 to $2,500), and one is from the tenth or eleventh century (lot 160, $1,500 to $2,500).



Jensen pitcher at Christie's.

Like other paintings markets, that for old masters is uneven. But Titian's *Venus and Adonis* brought a record $13.5 million last month at Christie's London, showing yet again that great paintings bring great sums. There's nothing equal to the Titian in the January 17 sale of old-master paintings at Sotheby's or the Christie's January 16 auction, but Christie's New York is offering a number of previously unrecorded paintings. Among them are two Peter Paul Rubens oil sketches, *Allegory of Prudence* and *Allegory of Fortitude* (lots 59 and 60, $500,000 to $700,000 each). The *Allegory of Prudence* is a warm, loosely painted work full of interesting iconographic elements, as scholar Julius S. Held notes in his catalogue entry for the painting. A walled crown is "broadly symbolic of the body politic," while a snake represents wisdom and, perhaps, good health.

Sotheby's is offering a truly puzzling picture. A work by the Master of 1310 (lot 16, $500,000 to $700,000) shows scenes from the life of a martyred saint. The painting is divided into upper and lower registers. The upper panel shows the saint at dinner with eleven women and one man, while the lower depicts scenes from the saint's life: her ordeal in a snake pit, decapitation, and the restoration of her head to her body. No one has been able to identify the saint: The miracle of reattaching a

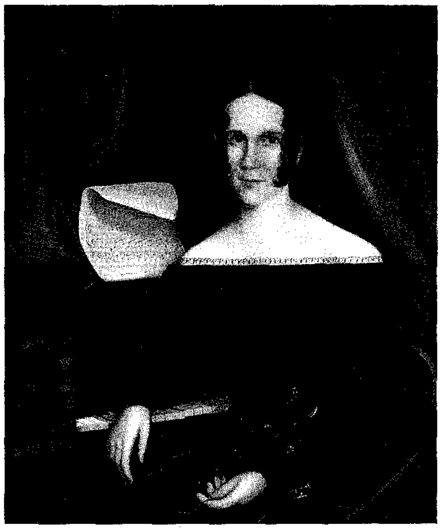
Photographs: left and top, ©Sotheby's; bottom, Christie's.

head is very rare in Catholic lore. But the painting is large and in unusually good shape considering its age. The Sotheby's sale also contains a few nice decorative works, including Gerard Hoet's very pretty and well-painted *Diana and Callisto* (lot 80, $20,000 to $30,000).

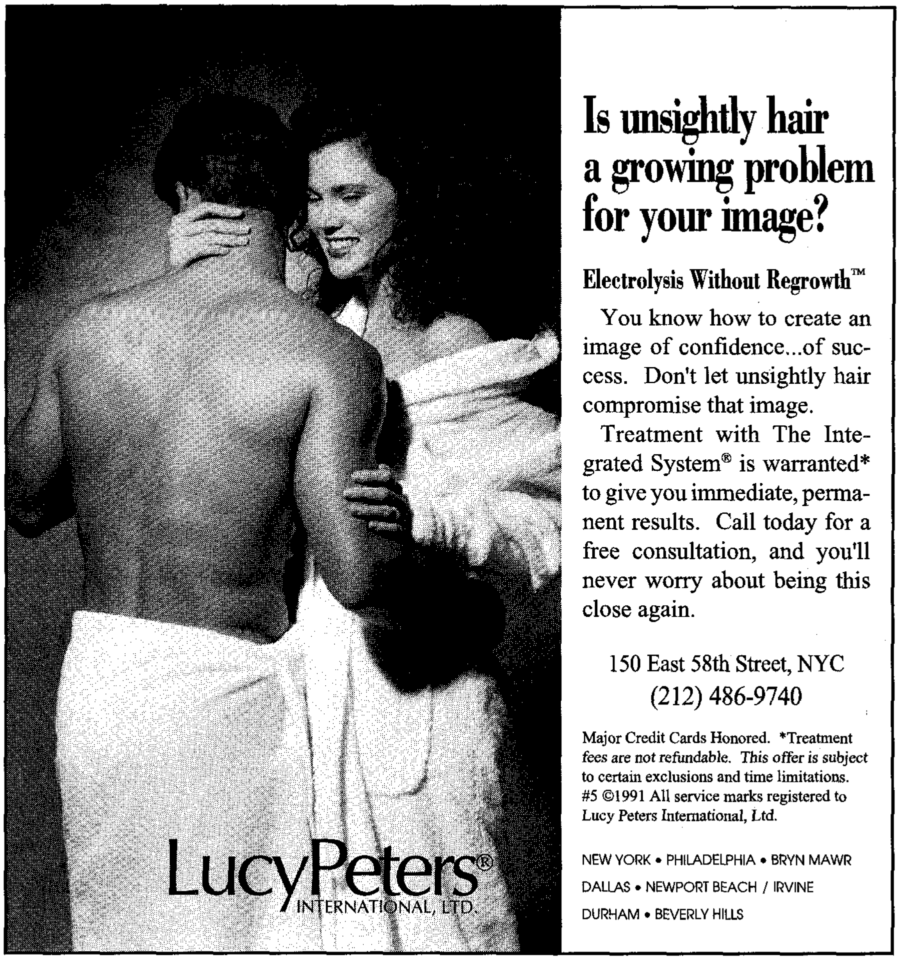
This month, Christie's begins offering property from the estate of William McCarty-Cooper, the adopted son and companion of art historian Douglas Cooper. McCarty-Cooper began collecting twenty years ago. On January 25, his Art Deco holdings and twentieth-century silver will be up for sale. Christie's is offering a spectacular ébène de macassar head- and footboard, "Lit Soleil," by Jacques-Emile Ruhlmann (lot 163, $70,000 to $90,000). McCarty-Cooper's silver includes an elegant water pitcher designed by Henning Koppel and made by Georg Jensen (lot 140, price $10,000 to $15,000) and lot after lot of Jensen-executed flatware services.

At its auction of American furniture, silver, prints, and folk and decorative arts on January 18, Christie's is offering a number of good nineteenth-century portraits. There's an unusual unattributed painting of an entire family, as opposed to a single sitter or merely the family's children, subjects that were typical of the period (lot 331, $8,000 to $12,000). A portrait of a young woman at a piano with a fine rendering of background details is attributed to John Blunt (lot 343, $7,000 to $10,000).

At Sotheby's Americana sales, on January 23 to 25, there's a Delaware River Valley flattop highboy and its companion lowboy (lot 1265, $200,000 to $300,000). These early pieces, from between 1730 and 1750, had been separated for years. The consignor brought them back together in 1985. Auction houses often offer companion pieces separately in an attempt to push up the price, but, mercifully, Sotheby's is offering them together—a nice gesture for the New Year.



Portrait by John Blunt at Christie's.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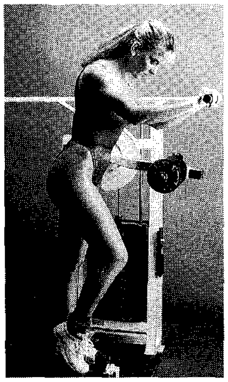
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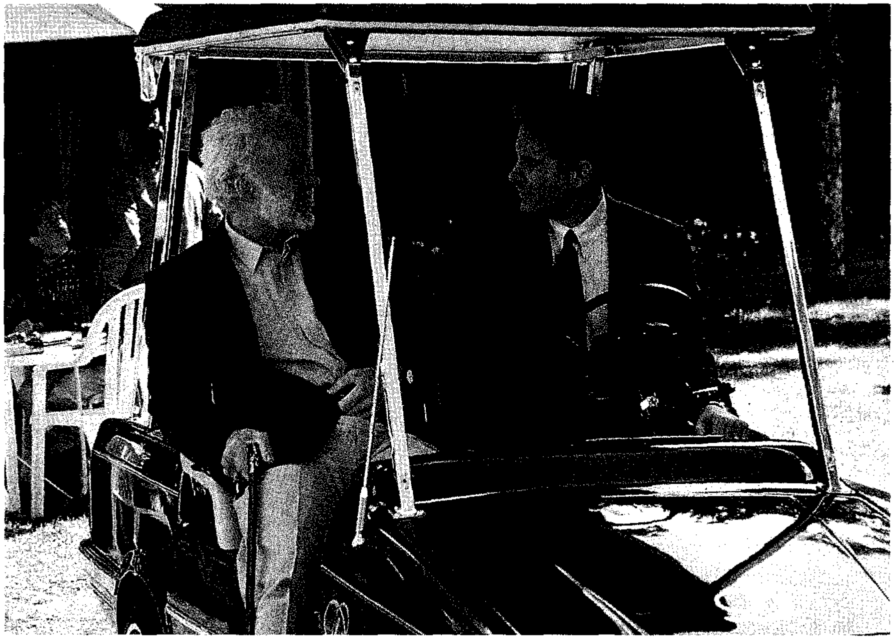
Movies/David Denby

LOST ANGELS

"...Lawrence and Meg Kasdan's *Grand Canyon* evokes the country's apprehensive mood at the moment. It strikes a nerve..."



BOYS IN THE HOOD: *Steve Martin and Kevin Kline in* Grand Canyon.

IN **Grand Canyon,** THERE'S AN ODD SEquence that seems, at first, like a digression. Mack (Kevin Kline), the central character, is teaching his teenage son the dangerous art of making a left turn in Los Angeles. The boy, nervous and damp, sits at the wheel of the family mini-van. As the light changes, he hesitates, turning too late, and is nearly broadsided. Then we get it: The little drama of the left turn is all about chance and danger and dependence on strangers, the themes the movie has been developing all along. Writer-director Lawrence Kasdan is groping toward a looser, more intuitive style in *Grand Canyon.* He's making connections that lie outside normal plot logic, and for the director of *The Big Chill* and *The Accidental Tourist,* a Hollywood player of the first rank, that has to be a risk.

Working with his wife, Meg, who collaborated with him on the screenplay, Kasdan has made a film about fear, violence, and social longing in Los Angeles. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. But Kasdan is reaching out, and I found myself rooting for him. *Grand Canyon* evokes the country's apprehensive mood at the moment. It strikes a nerve, while *Hook,* like George Bush's Christmas greetings, seems from another planet.

A comedy-drama with multiple characters, *Grand Canyon* resembles *The Big Chill* in some ways, though Kasdan's temper has darkened since he made that glib exercise in false nostalgia and yuppie accommodation. The circling police helicopters, familiar from *Boyz N the Hood,* are seen this time at night and from above, with the city spread out beneath them. The beauty of the night scenes is ambiguous: Are the birds good angels or bad? The Los Angeles euphoria has developed nightmarish edges. At one point, Mack, a wealthy liberal lawyer, dreams that he is flying over the city, just like one of the helicopters. For a while, he seems to be floating serenely; then he falls.

The Kasdans grew up outside Los Angeles, and they've caught the sense of nearly metaphysical unease that outsiders often experience in the city—the anxiety created by the huge, borderless town, with its blank horizontal neighborhoods, its crazies roaming an endless expanse of pavement; the vulnerability one can feel trapped inside an automobile, a prison cell on wheels. Coming home from a Lakers game, Mack tries a shortcut through a tough black neighborhood, and his Lexus suddenly dies. Within a few minutes, he is besieged by four young men who tell him to step out of the car. For the wealthy, it's the urban nightmare, similar to the situation at the beginning of *The Bonfire of the Vanities.* Tom Wolfe, however, is a malicious entertainer, while Kasdan, more earnest, is looking for something else besides laughs—grace, perhaps.

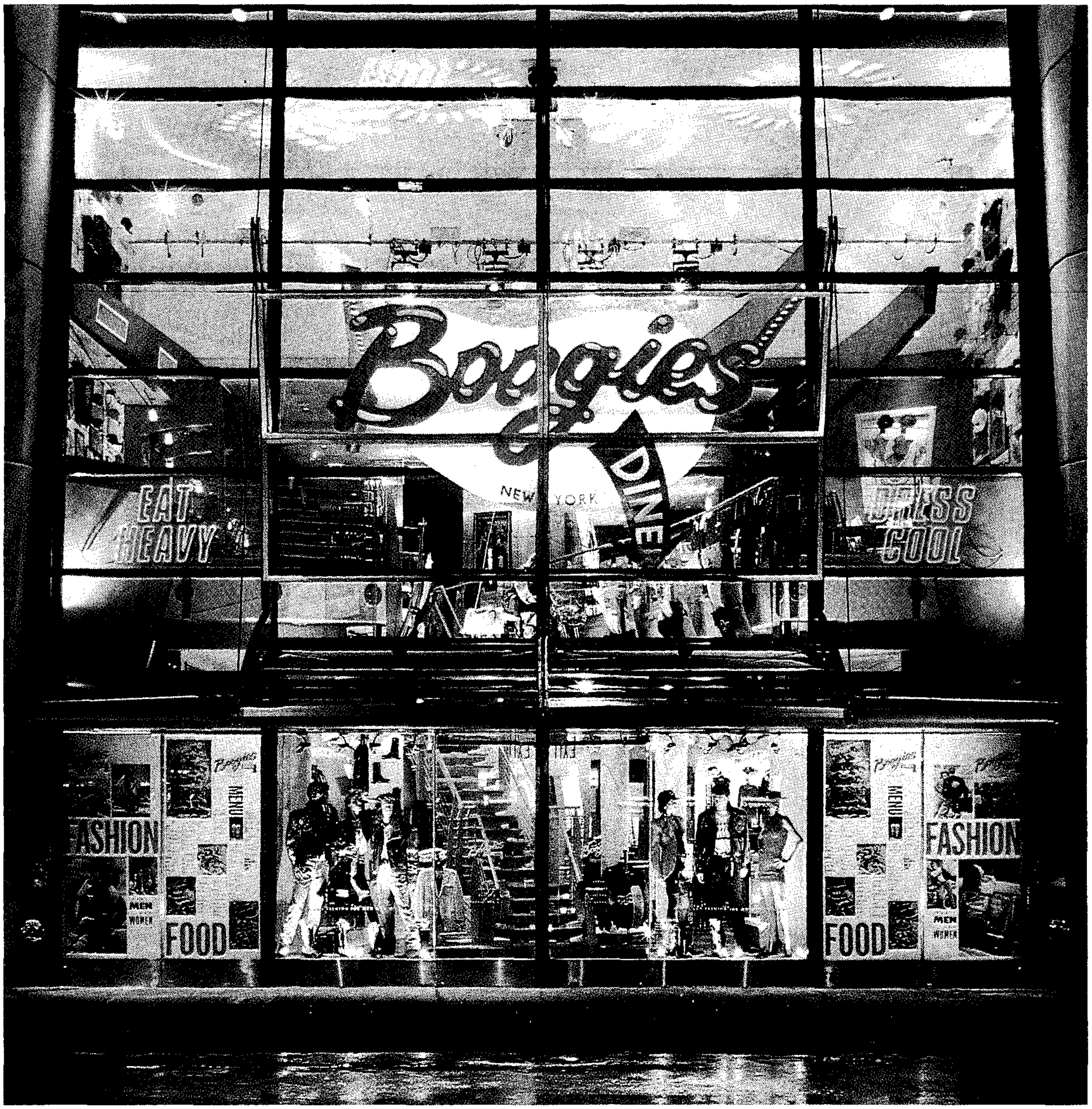
Mack's car, and maybe his life, is saved by a black garage mechanic, Simon (Danny Glover), who cools out the young men with the right mixture of guile and propitiation. Simon, a tough good guy, supports a deaf daughter in a Washington college and holds together the family of his sister, whose son is disappearing into the L.A. gang wars. He's the sanest and most confident person in the movie, and Danny Glover uses his beautiful soft voice to soothe and reassure.

Grand Canyon is about the collapse of civic life in America—the war of all against all on the streets, the raging social divisions, the hazards and humiliations of city living that are now accepted as routine. It's also about a few people who refuse to accept the mess as routine and who fight against it. Within a few days of Mack's adventure, the following happens: Mack's wife, Claire (Mary McDonnell), who is overorganized but underemployed, picks up an abandoned baby girl lying in the bushes near her house and then wants to keep her. Mack's best friend, Davis (Steve Martin), a producer of crass, violent action movies, gets held up by a man who wants his watch. When Davis offers his car keys by mistake, the man shoots him in the leg. Mack and Claire's house is rattled by an earthquake; Simon's sister's house gets raked by gunfire.

There's more bad news, but I'll spare you. The movie is meant to be about random troubles, but at first, as one mishap follows another, *Grand Canyon's* dangers seem less random than programmed. Like an elderly gentlewoman trapped in a horror movie by mistake, I began writhing in my seat. No, don't jog down that street alone! Go back! But once the Kasdans have established their mood, they ease up on us. *Grand Canyon* becomes relaxed, funny, and ruminative.

The characters—at least the wealthier ones—are a decade older than the people

Photograph by Gemma LaMana/Fox.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"*. . .Father of the Bride* is bland. There are wonderful performances in *Rush*. . ."

in *The Big Chill.* Their sixties idealism has long since vanished; their desire now, in a time of social savagery, is to hold on to a certain fellow feeling before the memory of *that* disappears. Their discomforts can't be easily pinned down, so they talk at length, in arialike speeches that often develop a lovely comic momentum. The young theater actress Mary-Louise Parker, who plays Mack's secretary, Dee, has a long, pale face, luminous "hurt" eyes, and a puckered mouth that turns down as if in anticipation of disappointment. Dee has been having an affair with Mack that is a minor matter for him but emotionally devastating for her, and Parker, working out Dee's anguish, uses a slightly nagging, worn, nonactressy voice to great comic effect. The movie just stops as her Dee struggles, not always making sense and entirely aware she isn't making sense.

Dee, a single woman, feels vulnerable in the dangerous city. Claire, happily married, can't bear the thought that people passing and sometimes affecting one another on the streets have no connection. The baby showing up, Simon saving Mack—these events must be aspects of the miraculous, she reasons, a sign that everyone is sharing the same planet after all. Mary McDonnell's clear-eyed decency as Claire borders on the fanatical, but after finding her too much, a drag even, I accepted her the way one accepts a saint who would die before making a joke.

Extravagant goodness flows out of despair. Mack, grateful and determined to make some connection with Simon, does him a variety of favors and reaches toward friendship. Kline and Glover play the scenes with great delicacy, and Kasdan brings out the self-conscious awkwardness of the white-black relationship. Acts of benevolence flow all around, and the movie ends with a swell of acceptance: We are all in the same boat, so we might as well love one another. *Grand Canyon* asks, "Why isn't this possible?," and most of us, though basking in the liberal glow, will think of a thousand reasons why social reconciliation can't be achieved by mere goodwill. The diagnosis is acute, the cure nice but unbelievable. Touched by the movie, I also harbored Philistine thoughts. Such as: What we need now is not artful, sensitive fables about hands across the chasm but a new politics, new political movements, a *candidate.* But don't get me started.

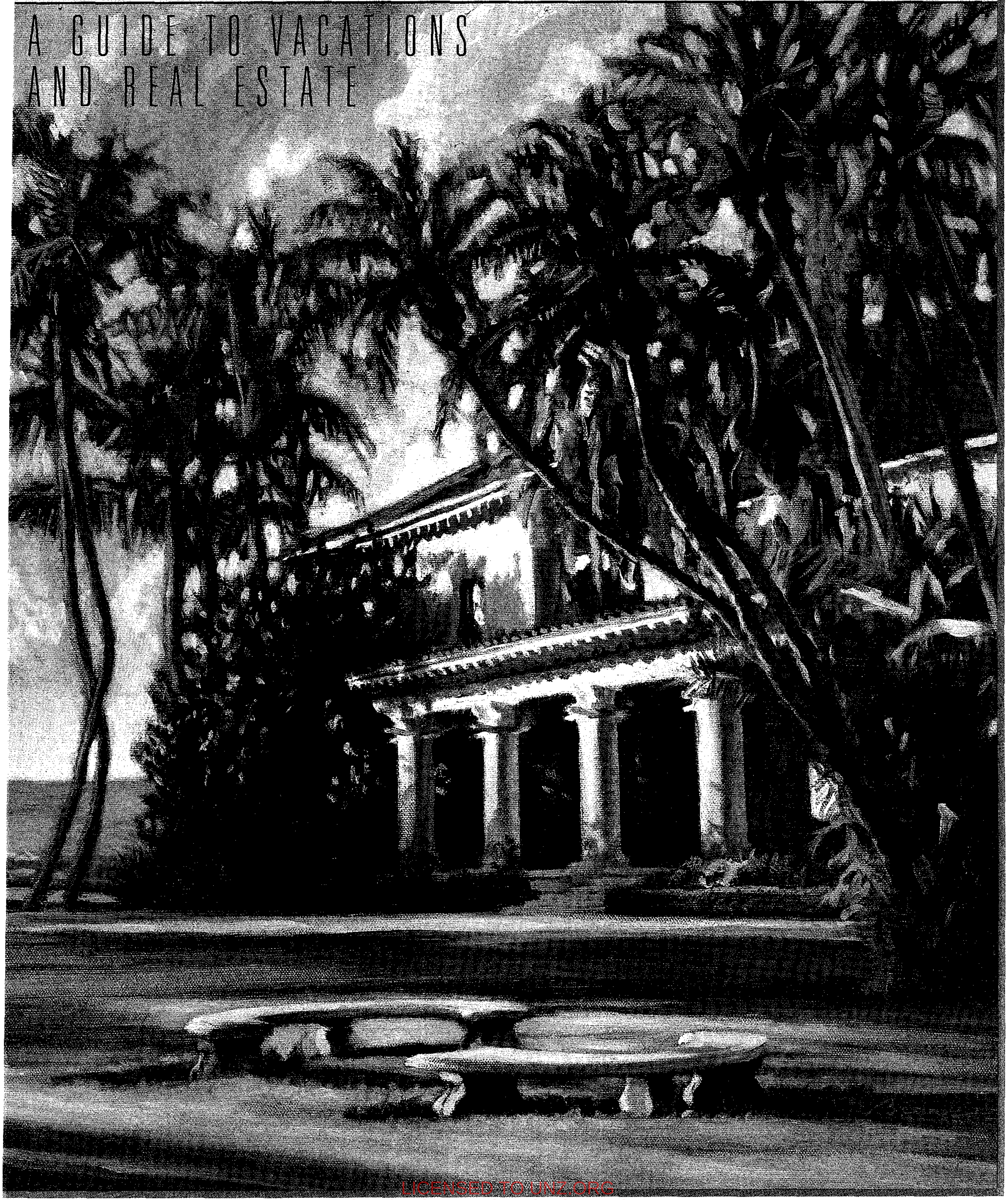
Father of the Bride, A REMAKE OF THE OLD Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, is pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams) is heading to the altar. His eyes roll back, his lips lock around his teeth, and he seems to swoon in his chair. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and I kept wondering what the hippest comic in the movies was doing in material this square. Martin can't break free of the fossilized story. When George finally calms down, he gets trapped into a $100,000 wedding in excruciatingly bad taste; then, realizing that he is losing Annie, he tells us, in about six different emotional climaxes, that he's . . . losing her.

Incest, I think, would be a better solution to George's problems than all this overwrought humiliation. Like other movies from the team of Charles and Nancy Shyer, *Father of the Bride* is Wonder Bread bland. Diane Keaton is given nothing to do but grin at George's discomfort, and the young bride and groom have less personality than the figures in a TV sitcom, though pretty Kimberly Williams shows signs of being a solid young actress. Martin Short, his hair teased, wrestling with an indecipherable Hungaro-Litho-Slovak accent, is funny for a while as a fussy wedding coordinator, but Short is forced to draw too much on his powers of caricature. After all the preparation, Shyer blows the wedding-party scene, which is clumsily staged and emotionally meaningless. Anyway, we've long since lost interest in George. He's such a wreck, he's no longer a comic conception. George has become someone to pity.

Rush IS ABOUT A PAIR OF NARCS WHO GET IN too deep, and though the needles inserted into veins may cause you to look away, the faces are good. Lili Fini Zanuck, directing her first feature, certainly doesn't set the table with doilies. This is harsh, vivid, painful material—hard-boiled stuff about lonely drug panics, trust, and betrayal—and Zanuck successfully creates and holds moods between Jason Patric and Jennifer Jason Leigh, tense, ambivalent moods lasting through long scenes played out in near silence. Leigh does her flat, strong, bottom-dog-courage readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, continues to be the best young actor in American movies. *Rush* penetrates an obscure milieu—the working-class Texas of bars and squat tract houses—with sympathetic dismay. Featuring a wonderful performance by Max Perlich as a nervous young dealer. ■

FLORIDA

A GUIDE TO VACATIONS AND REAL ESTATE



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FLORIDA

A GUIDE TO VACATIONS AND REAL ESTATE

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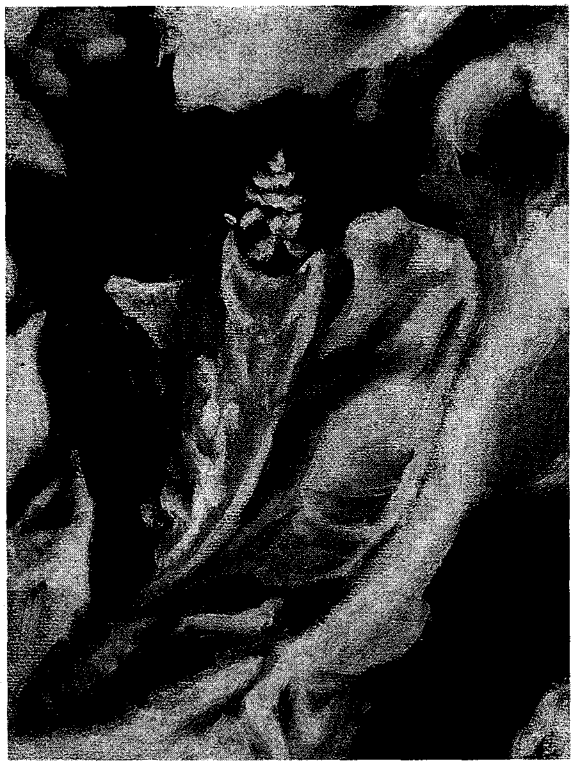
Each year, winter-weary travelers flock to Florida, lured by the promise of tropical days and moonlit nights. But there's more to the sun capital than palm trees and beautiful beaches.



Throughout the state, there's much for the sporting enthusiast to do. Golfers have miles of courses to challenge their abilities. Tennis courts are plentiful, and at the finest resorts instruction might include getting tips from a well-known pro. Fishing, boating, jet- and water-skiing, and parasailing can all be arranged as well. And Florida's numerous spas can tone the body and soothe the soul.

"Surprise Celebration" is the theme at Walt Disney World in Orlando, where the 20th-anniversary party continues amid much fanfare (see page 5A). In Palm Beach, preparations are under way for the opening of the Raymond F. Kravis Center later this year. The cultural complex will hold a 2,200-seat concert hall, a 300-seat playhouse, and a 1,000-seat outdoor amphitheater.

In the second winter of the recession, Florida's hotels and resorts are holding rates steady. And guest services have expanded to the point where the rule at one deluxe hotel is, if someone asks for directions, don't just point—walk them there. Obviously, Florida aims to please.

BY SUSAN BRESLOW

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REAL ESTATE

OUT AND ABOUT

SHOPPING

Even the most dedicated sun-worshiper will want to head for the shade and shop sometime. And Florida's blend of the upscale and the unusual makes shopping more a pleasure than a diversion.

Just strolling and window-shopping along Worth Avenue in Palm Beach and Las Olas Boulevard in Fort Lauderdale can make one feel like a member of the privileged class. Among the Worth Avenue stores that can suitably outfit one for the high life are Trillions, which sells traditional whites for men, and the Esplanade boutiques—including Giorgio Armani, Krizia, and Sonia Rykiel.

More than one hundred prestigious stores line the two levels of the Bal Harbour Shops on Collins Avenue. The mall's anchors are Neiman-Marcus and Saks Fifth Avenue, with Martha, Gucci, Fendi, Maud Frizon, F.A.O. Schwarz, Cartier, and Lillie Rubin in attendance. The Tourneau Watches store here displays more than 3,500 timepieces and carries all major quality brands. Personal-service salons offer hair and skin care.

Two outlets merit mention: In Orlando, the Belz Factory Outlet Mall (407-352-7110) contains 160 stores, including a Danskin shop with stretchables for most ages and sizes. The 2.2-million-square-foot, 225-shop Sawgrass Mills Mall (800-FL-MILLS) is in Sunrise, 15 miles west of Fort Lauderdale.

Perhaps the most unusual place to shop and browse in Florida is Thunderbird's Swap Shop (800-345-7927) on West Sunrise Boulevard in Fort Lauderdale. It's the largest indoor-outdoor flea market in the South—but that doesn't begin to describe it. The Swap Shop sprawls to include hundreds of vendors, one of the last drive-in theaters in the state, a stage for country-music concerts, a farmer's market, and all the goods one could ever bargain for. It's open 8 A.M. to 5 P.M. Monday through Friday, 7 A.M. to 7:30 P.M. weekends.

DINING

The bounty of the sea has always been the mainstay of Florida menus. From the most elegant hotel dining room to beachside shanties where the saltwater air primes the palate for raw clams, local food is flavorful.

New Florida cuisine has received attention recently. These low-fat, colorful dishes combine fresh local fish with fruits, roots, and seasonings from the Caribbean and Latin America. One place to find it is Yuca Restaurant (305-444-4448) in Coral Gables. Among the menu items are crab empanadas served with garlic rémoulade, and plantain-coated filet of dolphin fish with tamarind sauce.

Max's Grille (407-368-0080) in Boca Raton is rated one of the state's best new restaurants. Nick's Fishmarket at the Boca Raton Resort & Club (open to guests and members only, 800-327-0101) provides attentive service and seafood both local and exotic.

In Broward County, the Armadillo Cafe (305-791-4866) features updated Southwestern cuisine, and at the Bimini Boatyard, boats pull right up to the casual restaurant on the Intracoastal. Cafe Max (305-782-0606) features New Florida cuisine and a mesquite grill that stays busy until 10 P.M.

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DISNEY
20 YEARS OF MAGIC

On all-new parade kicks off 20th-anniversary festivities in the Magic Kingdom. In this Mardi Gras–inspired carnival jamboree, a 35-foot inflatable Goofy jack-in-the-box joins Minnie Mouse, who's decked out as a Brazilian dance queen. She is accompanied by her Carmen Banana dancers in the 20-minute extravaganza.

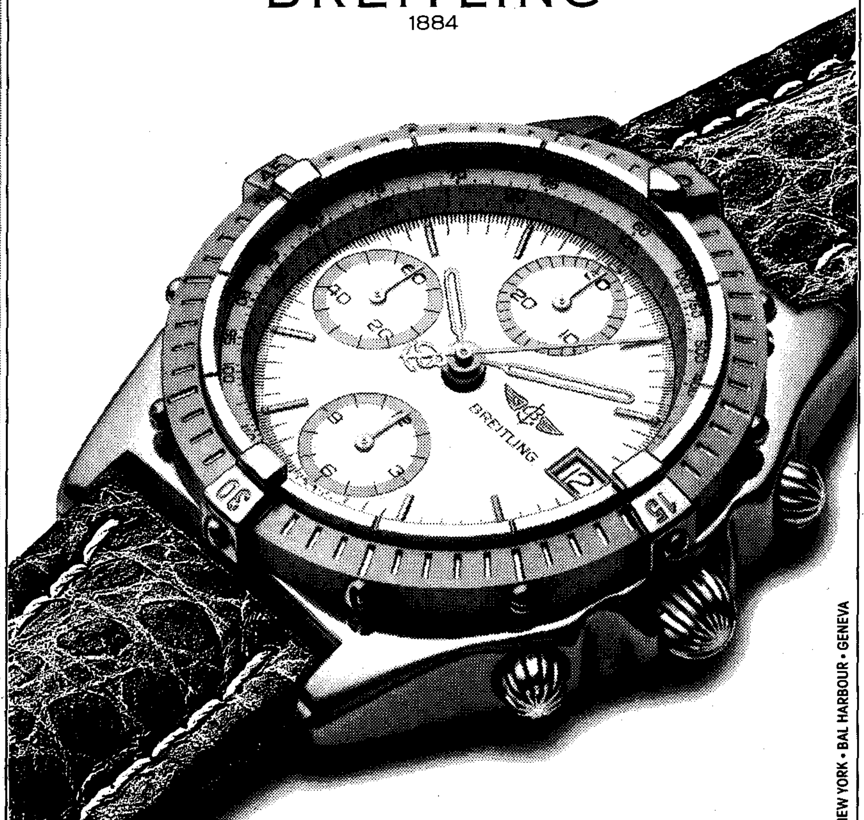
EPCOT (the Experimental Prototype Community of Tomorrow) celebrates the Disney anniversary with state-of-the-art daytime pyrotechnics. For twelve minutes at midday, an explosion of rainbow-colored fireworks fills the air.

Dinosaurs thrive at Disney-MGM Studios: Several have been spotted performing with "Jim Henson's Muppets on Location," and the stars of the ABC-TV show *Dinosaurs* appear as guests of extinction in "Dinosaurs Live on Hollywood Boulevard." A new stage show based on the animated *Beauty and the Beast* premiered in November, and another inspired by *The Little Mermaid* opens this month.

The Disney Village Marketplace incorporates restaurants and a marina among the 17 stores selling Disney memorabilia and other merchandise. Here, T-shirt design is taken to a high art form, with examples embroidered, tie-dyed, and mechanically painted before your eyes. The stuffed-animal collection, inspired by new and beloved Disney characters, thoughtfully offers multiple sizes so everyone can walk out flush with plush. Two favorites: Lady, from *Lady and the Tramp*, and the purple Figment character from EPCOT's World of Imagination.

Even if you don't check in, several Disney hotels are worth checking out. The Dolphin (800-227-1500), operated by ITT Sheraton, and Westin's Swan (407-934-3000) are the Michael Graves–designed twin fun houses for grown-ups, with wooden monkeys in the chandeliers and sea creatures carved into the settees.

Both hotels are located inside Disney World and are connected by free boat and tram to EPCOT Center (it's close enough to walk, too), the Disney-MGM Studios Theme Park, and the Magic Kingdom Park. Reservations for all Disney hotels may be made by calling 407-934-7639.



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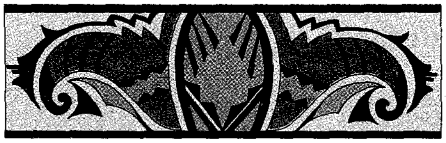

HOTELS AND RESORTS

MIAMI

Considering that Miami Beach got its start in the 1920s as an artificial island sculpted from dredged sand, it's come a long way. South Beach spurted in the '30s, when Art Deco was the pinnacle of modernism, and more than 600 buildings remain from that era.

Located in the heart of the old district, the Raleigh Hotel (305-534-6300) has been given a high-tech makeover. Rooms and suites are now equipped with VCRs, CD players, three two-line phones in each room, and voice-mail, but the Raleigh maintains its updated-retro look throughout.

Fast-forward 50 years to find the epitome of opulence in Coconut Grove's Grand Bay Hotel (800-327-2788). The pampering begins at check-in: Guests are ushered to an antique desk where a concierge takes care of all the details of registration.

Bal Harbour Village is a luxury enclave north of Miami Beach that contains five beachfront resorts, including a Sheraton (800-325-3535). A $22-million renovation was completed in December. There's a ten-acre tropical garden, a swept-and-groomed, mile-long white-sand beach, and the tony Bal Harbour Shops to entice strollers.

If location is everything, then the Turnberry Isle Resort & Club (800-327-7028) in Aventura may have it all: This 300-acre island paradise is equidistant from Miami and Fort Lauderdale (25 minutes from either city's airport or business district). A quick turn off busy Biscayne Boulevard lands travelers in another world. Arrivals also come by sea (the 117-slip marina accommodates yachts up to 150 feet) and by air (there's a helipad beside the golf course).

FORT LAUDERDALE

Since the Spring Break crowds were lured to Daytona, Fort Lauderdale has largely shed its *Where the Boys Are* image. But its seven miles of prime beach, over 300 miles of canals for boating, and sweeping views that can stretch from the Atlantic to the Intracoastal in a glance still draw crowds.

Marriott's Harbor Beach (800-222-6543) lays claim to 1,100 feet of its own private beach. All rooms have a water view—whether of the ocean, pool, or Intracoastal.

Bonaventure Resort & Spa (800-327-8090) maintains a cadre of doctors, nurses, fitness instructors, and nutritionists to aid guests in exercise, body-building, and weight-loss programs. From morning stretches to evening lectures on stress management and nutrition, the emphasis is on good health.

There are separate facilities for men and women. At the Men's Vitality Center, Miami Dolphins players, Hollywood celebrities, and privileged civilians all sweat together in the steam room. After an invigorating workout, guests may relax with either a thermal back-treatment massage or an herbal wrap.

For those who want to hit the beach and also visit Mickey, Daytona Beach is only an hour's drive from Orlando. A modern, 215-room hotel on a 22-mile beach, the Daytona Beach Hilton (800-525-7350) has a pool, tennis courts, an exercise room, and a whirlpool. Kids have their own pool and playground.

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ORLANDO

Forty-two million visitors a year are drawn to Florida, and only the most unyielding avoid the main attractions in Orlando. That's why this otherwise undistinguished southern city can support 78,000 hotel and motel rooms—almost all of them designed around a theme.

Many of the guests at the Grand Cypress Resort (800-835-7377) come for the world-class golf. The rest are here to see Uncle Walt's bright ideas. Yet if the 1,500-acre Grand Cypress Resort were anyplace else, it would exist as a destination unto itself.

The Hyatt Regency Grand Cypress (800-233-1234), the only five-diamond resort in Central Florida, is perhaps the best known of the Grand Cypress entities. Its half-acre free-form swimming pool flows through grottoes and caves.

The villas at Grand Cypress are divisible four-bedroom units that operate just like a hotel, with room service and full amenities. With their fireplaces and whirlpool tubs, the villas offer privacy and comfort. Cushioned wicker chaises longues overlook the golf course's fairways and waterways.

The Grand Cypress Equestrian Center is one of the finest in North America, with shows, clinics, and lessons in western and English styles of riding. There are scenic trail rides for adults, pony rides for children, a tack shop, and a 44-stall corral for the horses of vacationers.

PALM BEACH

Palm Beach's social season officially begins in December, but there's plenty of diversion year-round. Sixty miles north of Miami, Palm Beach County stretches from Boca Raton in the south to Jupiter in the north. Along the way, boats line the marinas, light sparkles off the Atlantic and the Intracoastal Waterway, and the sunshine is 24-karat gold.

Even a grande dame can have an off year: After suffering the indignity of losing one of its AAA-rated five diamonds, the Breakers Hotel (800-833-3141) is unveiling a five-year, $50-million renovation, which is nearly complete.

The Boca Raton Resort & Club (800-327-0101) is very old—and very new (and was recently awarded five diamonds for 1992). Corpulent architect and bon vivant Addison Mizner erected The Cloister, a pink-stucco confection modeled after a Spanish Mediterranean estate, in 1936. In the late '60s, a 27-story tower filled with roomy suites was added. The $20-million Boca Beach Club is the newest addition, and can be reached from the mainland by the *Mizner's Dream* shuttle yacht. Slips for 23 boats await guests at the marina.

Beach-bathing and tennis are the hotel's biggest draws. There are 34 clay courts and lights for night play. Tennis packages include a room at The Cloister, unlimited court time, a two-hour daily pro-tennis clinic, and video-tape analysis. During the winter months, this three-night package costs $543 per person.

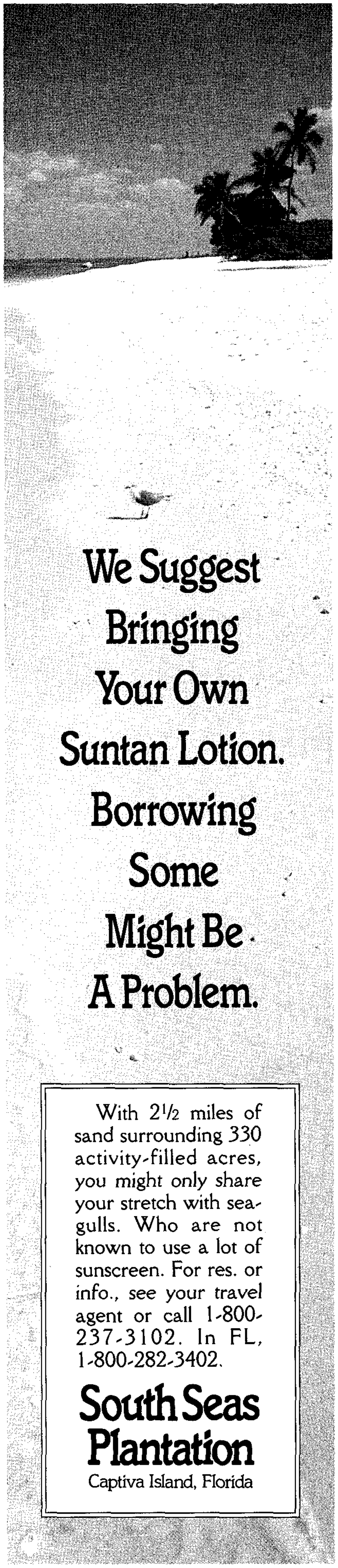
THE TREASURE COAST

Forty-five minutes north of Palm Beach lies Florida's Treasure Coast, named after the shipwrecked galleons buried beneath its waters. Indian River Plantation (800-444-3389), a former pineapple plantation with a tranquility surpassing that of its neighbors to the south, lures guests with a casual, uncrowded atmosphere, long stretches of uninterrupted beach, and stunning sunsets.

The 200-acre, three-year-old resort is located on Hutchinson Island, a barrier island

JURGEN VOGT/THE IMAGE BANK

Hit the beach: Sun, sand, and surf are the main objectives of winter-weary visitors.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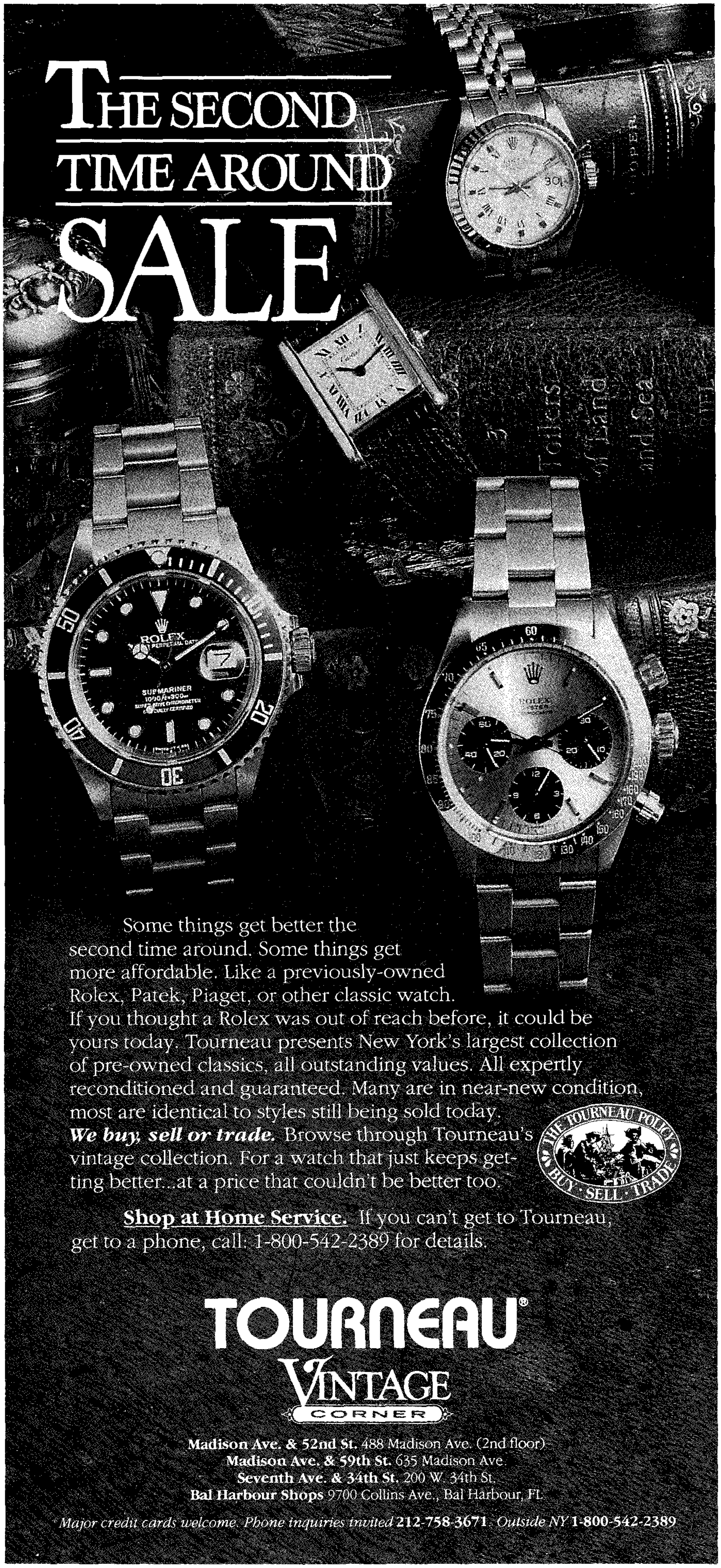

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between the Intracoastal (called Indian River up here) and the Atlantic Ocean. Indian River Plantation has cultivated an Old Florida look, with tin-roof "Cracker" architecture, paddle fans, and hibiscus-patterned cushions and carpets. There are 13 tennis courts, 7 lighted for night play, a tennis pro, pro shop, golf course, and four swimming pools.

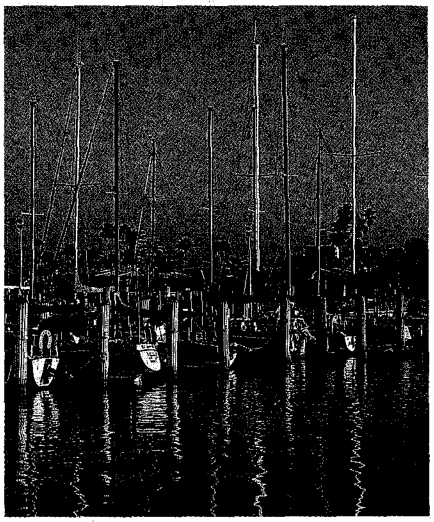
Some of the most interesting activity takes place aboard the 84-foot, 150-passenger *Island Princess* docked at the resort's 77-slip marina. This luxury-excursion craft takes passengers on sunset cocktail cruises on the Intracoastal. Binoculars are a must for the nature cruises, which glide past coves, inlets, bays, and Burt and Loni's house in Jupiter. Stars of the sea, such as manatees, porpoises, and alligators, often swim alongside the boat.

Nature-lovers head to nearby Jonathan Dickinson State Park—10,000 acres where bald eagles, herons, cranes, and alligators roam. On nearby Jupiter Island, there's a wildlife preserve, along with public parks, miles of open beach, and plenty to occupy fishermen and shell gatherers.

GULF COAST

The gentle waters of the Gulf of Mexico are ideal for water sports such as sailing, boardsailing, kayaking, and canoeing. On Sanibel and Captiva islands, shell collectors discover treasure at their feet.

South Seas Plantation Resort and Yacht Harbour (800-237-3102) on Captiva Island celebrates its 20th anniversary this year. Three miles from the coast of Fort Myers, this six-mile-long island is home to 200 species of endangered or threatened wildlife, 400 varieties of shells, and 600 kinds of trees. An open-air trolley transports guests across the resort. En route, they pass fragrant honeysuckle, hibiscus, and bougainvillea.



BUTCH POWELL/THE IMAGE BANK

Florida's marinas offer boaters and fishermen access to the Atlantic and the Gulf of Mexico.

Visitors to South Seas have a choice of nine types of accommodations. Each grouping has its own pools (there are a total of 18 here) and/or tennis courts. Land's End Village features the resort's most luxurious accommodations and is ideal for boaters. Its clearly defined channel markers (cruise in through channel marker 40 on the Gulf Intracoastal Waterway) guide luxury craft up to 110 feet long to the marina, where electricity, fuel, marine charts, a delicatessen and ship's store, and showers and dressing rooms await returning seafarers.

THE KEYS

A strand of islands connected by U.S. 1, the Keys fan out for more than a hundred miles south and west of Miami. Getting there by car is one of the prettiest drives in the state, with the Atlantic on the left and the Gulf of Mexico on the right. While the trip to Key West, Florida's final outpost, can take more than five hours, there are worthwhile places to stop along the way. Distances in the Keys are measured by mile markers, which indicate the mileage from Key West.

The warm waters and access to both the gulf and the ocean make the Keys one of the best locations in the state for world-class game fishing. More than 600 varieties can be hooked. Resorts and marinas offer charters, their captains lining up the skiffs each morning looking for half- or full-day trips.

AL SATTERWHITE/THE IMAGE BANK

Distinctive conch houses abound on Key West.

Among the resorts that specialize in fishing-related vacations are Holiday Isle (800-327-7070) and Pelican Cove (800-445-4690) in Islamorada, Banana Bay Resort (800-448-6636) in Marathon, and Pelican Landing (305-296-7583) in Key West. Licenses are required for both freshwater and saltwater fishing. Nonresidents are charged $15 for ten-day licenses.

Cheeca Lodge (800-327-2888), formerly a private fishing club, is now open as a resort. It maintains a 525-foot fishing pier and the company of wealthy sportsmen the likes of George Herbert Walker Bush. The Beach Hut is where guests pick up sailboards, Hobie cats, rafts, and snorkeling and fishing gear. It's also the place to set up parasailing, diving, and fishing trips.

For those set on reaching the southernmost point in the U.S., there's now a way to arrive in high style: Chalk's International Airlines (800-424-2557) flies its seaplanes from Miami's Watson Island to the Key West Airport.

It's worth making the trip to D.J.'s Raw Bar at the Pier House (800-327-8340) for fresh clams on the half shell, stone crab, apalachicola oysters, and jumbo shrimp. Rambling over acres and acres, with its own private beach and a new spa, the Pier House boasts that no two of its 142 rooms are alike.

Magnet for artists, writers, treasure- and pleasure-seekers, and tourists, Key West keeps the spirit of bohemia alive. It's all of five miles by three miles, yet every walking, biking, and mopeding denizen seems to crowd onto Mallory Dock for the sunset.

Whether one choses to engage in an anthropological study of the tiki bar, learn to toss the pelota at a jai-alai fronton, or anything in between, Florida is devoted to the pursuit of a good time.

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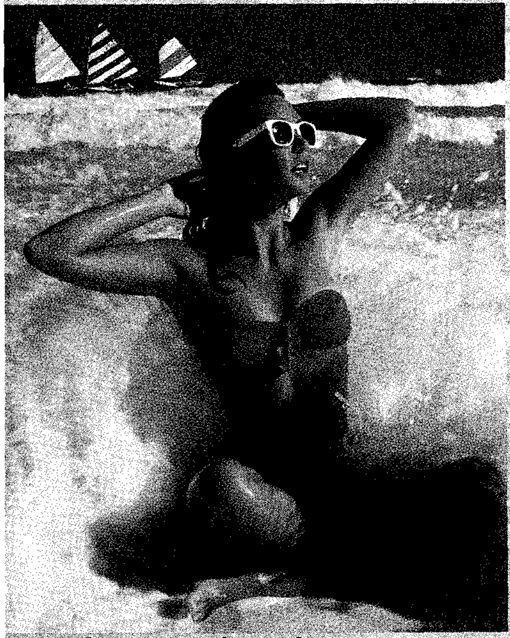

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While the Palm Beach Polo & Country Club (800-257-1038) may offer its residents swimming pools and clubhouses, tennis courts and croquet lawns, its world-class Equestrian Club and ten polo fields make the property unique.

The entire development spans 2,200 acres, and right now there are 900 homes built. Ultimately there will be 1,500, so privacy and space are assured. In the Chukker Cove enclave, two- and three-bedroom homes with views of the water or the golf course are now ready for sale at $200,000 to $1.1 million.

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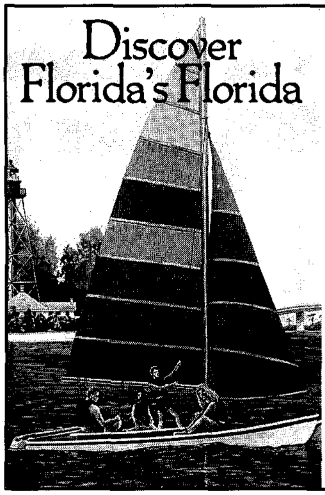

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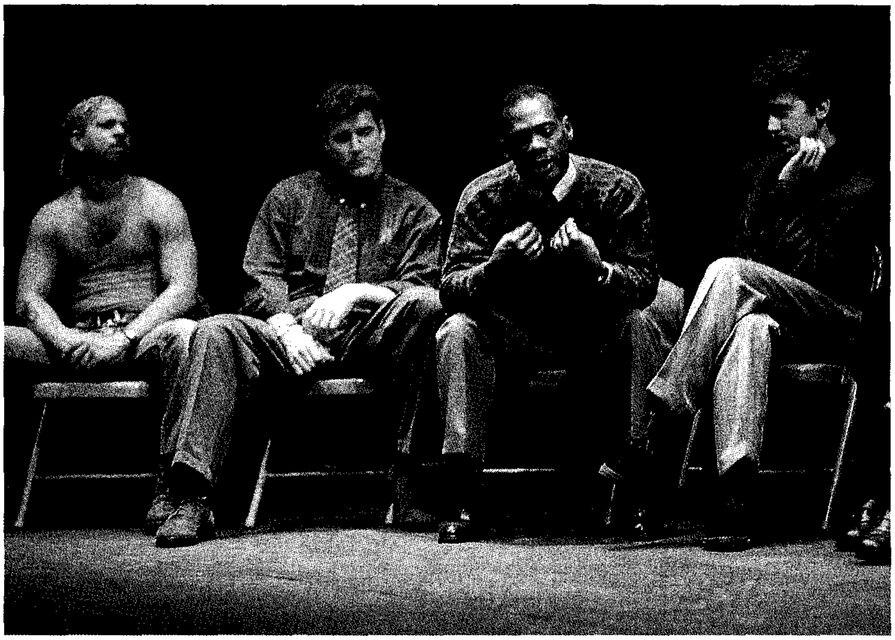

AFLOAT: *Group therapy in Joe Pintauro's* Raft of the Medusa.

JOE PINTAURO'S **Raft of the Medusa** HAS A young man, Donald, die of AIDS in a brief prologue. The intermissionless body of the play is a group-therapy session of what is in effect an AIDS support group to which Donald belonged. Donald's lover Michael is still a member, and Jerry, the dedicated therapist, must now help this threatened group cope with Donald's death. Two candidates present themselves: Felicia, a teenager infected by a lover who just once experimented with heroin, and whom his family has spirited away to California; and Alec, a well-known actor, who says he is not infected, but has a friend who is.

The group is a cross section if ever there was one, all the way from Jimmy, a tough Hispanic and former prison inmate, to Tommy, a very young, pretty-boy male model; from Cora, who, before she was married, wanted just once to dazzle in a bar and picked up (wouldn't you know?) a bisexual who promptly left her, to Larry, a successful magazine writer, who . . . but I mustn't give away too much of what little plot there is. Present, too, in this Grand Hotel–with–AIDS kind of play are a representative tough guy, a representative black, and a representative Jew. There is also, improbably, a black bag woman, Nairobi, who provides the unlikeliest kind of *coup de théâtre.*

You can see even from those two fatal consequences of separate single missteps (in the old days, the heroine yielded to temptation just once and promptly got pregnant) what kind of playwriting this is, hiding behind a Big Topic that is supposed to place it automatically above and beyond criticism. Joe Pintauro started out on Madison Avenue, which must be akin to Philadelphia, which you can take a girl out of but not take out of the girl. *Raft* has some funny one-liners and some glitzy confrontations, but a play whose every character comes equipped with a complete miniseries'-worth of drama would need a very great playwright to make it not seem flashy, manipulative, meretricious. But then a very great playwright wouldn't write a piece about a dozen or so actors sitting in a semicircle and taking turns spilling their guts.

This said, I must commend most of the performers, with the possible exception of Abigaël Sanders (Felicia), Dan Futterman (Donald), and Brenda Denmark (Nairobi), who are perhaps not given enough to work with. Everybody else is at least highly proficient, and Annie Corley, as Cora, is nothing short of extraordinary. I would have every young actor and actress study this characterization in which so many contradictory emotions have to be juggled while both the pedal of tremendous resentment and the soft pedal of enormous repression must be brought into constant play, all of which Miss Corley handles with shattering effectiveness. Very good, too, though not quite in that league, are Robert Alexander, Robert Jiménez, Bruce McCarty, Reggie Montgomery, and Cliff Weissman; also Steven Keats, as the therapist, the kind of part, however, with which you almost can't go wrong.

Philip Baldwin is credited with the scenery, which consists first of one hospital bed, then of twelve chairs in a semicircle, and a back wall with a door in it. Equally hard to assess is the contribution of Sal Trapani, the director: How much of the blatant melodrama is his, how much the author's? An unmistakably terrible job, though, is the program. With that many characters going only by their plain first names, there should be photographs to help us recall who was who. And to list the actors in alphabetical order compounds the antimnemonic error. But we *are* given one partial and one full reproduction of Géricault's great painting that provided the play with its title—yet another of the author's shoddy strategies: gilding by association.

THE PROGRAM IDENTIFIES THOMAS CUMELLA, the author of **The Rose Quartet,** as growing up "with one foot in the garment district and the other foot in the theatre district," making one wonder which of them he put in his mouth when he wrote this crashingly dull play. Odd female couple (aging, messy, outgoing widow who with great difficulty prevails on aging, fastidious but profoundly self-absorbed and misanthropic widow to share her Upper West Side apartment) meets odd male couple (two duffers, one oldish and aggressively eccentric, the other younger and softer, who are in the ribbon business together and share an apartment in the same building). OFC hopes to win OMC and seems to make some headway. OFC loses OMC when it is revealed (anyone who doesn't guess it right off deserves to sit through the play a second time) that OMC is also a GMC (gay male couple).

Though Cumella is, presumably, Ital-

Photograph by Tom McGovern.

ian, the dramatis personae are Jewish, which need not have fazed an able playwright if such a one were in sight. So why did Cumella handicap himself? A mystery as great as why he has received three substantial grants and fellowships. Ponder, for instance, this bit of dialogue: "Why don't we fix her up with Sidney?" "I'm not dating." "Too bad. Sidney is a great gal." Or: "I wouldn't want you to die alone. I wouldn't hear the end of it." Or: "Intestines, that's all I hear all day long, intestines and mucus." "I am full of stories. Full of stories." "You know what you're full of?" Whereupon Helen, the starchy character, improbably interjects, "S---!" One of the most antic stories told involves two characters named Anthony Bologna and Charlie Salame and their priest, Father Minestrone—their real names! As real, I dare say, as everything else about *The Rose Quartet.*

Under Tee Scatuorchio's routine direction, the play lurches ahead fitfully, with the liveliest action taking place between the acts as the stagehands transform the scene into a rooftop, where the second act takes place. But the place is less interesting than the time, described cryptically in the program as "Near present," which, though not especially thought-provoking, gives us *something* to think about. At the matinee I attended, an unusually large cockroach wandered onto the cyclorama. Its desperate and eminently understandable efforts to get out of there sent it scurrying repeatedly in various directions until it eventually escaped, so there was also something to see. Joan Copeland provides a winning performance out of her own resources; the others are merely there, though they'd clearly prefer anywhere else. (Closed.)

AT THE SECOND STAGE, **Dearly Departed** IS a blackish comedy about a dizzy, impoverished southern family trying to cope with the not so much emotionally as financially draining problem of the sudden demise of its repellent patriarch. The awkward position of his rigid feet requiring his being laid out in ballet slippers gives rise, although not very far above rock bottom, to all kinds of hilarity. Written by two actors (I assume unemployed, the writing being strictly from hunger), David Bottrell and Jessie Jones—the latter obviously a brave woman, for she dares show her face by acting in the play—*Dearly Departed* was directed by Gloria Muzio, a capable director incapable of putting legs, let alone ballet shoes, on this corpse of a farce.

Some able actors are made to look ridiculous here, which fills me with admiration for the two who are not, J. R. Horne and Sloane Shelton, the former especially funny as a barely breathing wreck who can rattle off only the beginnings of words—perhaps the way to deliver the entire play, thus cutting the running time by about two thirds. ■

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Books/Rhoda Koenig

TAXES AND DEATH

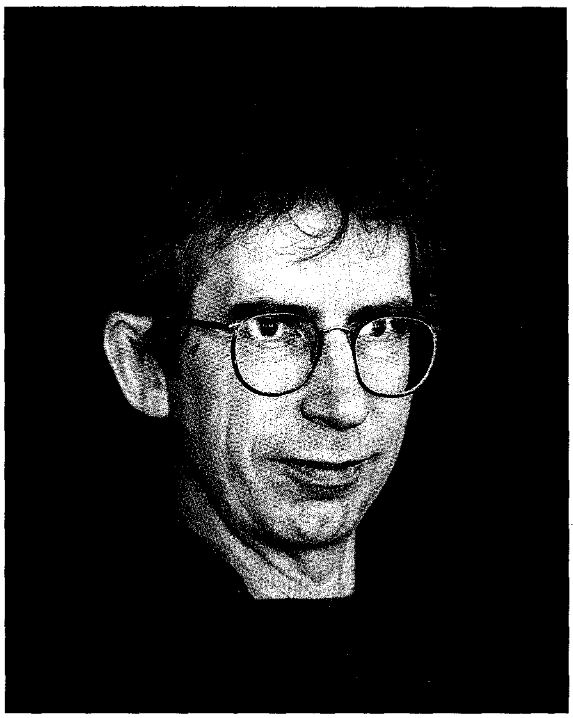
“. . .In *The Tax Inspector*, the author’s prose is unfailingly elegant. *A Handbook for Drowning* chronicles the difficulty of feeling. . .”

The Tax Inspector, *by Peter Carey. Alfred A. Knopf; 279 pages; $21.*

AUSTRALIA MAY BRING TO MIND THE WIDE empty spaces, but the Sydney-bound characters of Peter Carey’s novel are writhing in a little cage. Old Granny Catchprice recalls how, when she and her husband set out on their own, “she had wanted to escape that musty confinement of one more family, that sour, closed smell like a mouse nest in a bush-hut wall.” Sixty years on, though, the Catchprices are still holed up together, eager to get away but hemmed in by lack of money and nerve. Granny’s daughter, Cathy, writes and sings country-and-western songs but never stomps her gaudy boots far from Catchprice Motors, the moribund business where she and her husband live, above the lube bay. Cathy’s brother, Mort, also works there and lives “in a red-brick bungalow which fitted itself against the back wall of the workshop like a shelf fungus against a eucalyptus trunk.” One of Mort’s sons, Benny, lives in the basement, surrounded by rubbish and preserved snakes killed by his grandfather. Benny’s typically impotent gesture toward escape is to tattoo his back with wings.

This miserable, seething ménage is thrown into crisis with the arrival of the title character, an official the Catchprices have good reason to fear. (For a start, 86-year-old Granny has been on the books as chief salesman.) But Maria Takis, the woman from the Taxation Office, has troubles of her own: She is eight months pregnant, and the father of her child, told to choose between her and his wife, has taken a powder. Maria’s condition, however, does not prevent her from being an object of erotic fascination for two of the other characters. In one case, this is a pleasant surprise; in the other, it puts her in mortal danger.

The Tax Inspector shows us a Thomas Berger sort of Australian metropolis, a panorama that includes rich, snobbish art collectors, gangsters (“The phone rang. I was still in bed. I picked it up. It was a man. He said: ‘This is Dial-a-Death’ ”), and displaced Yugoslavs and Armenians, united in sexual need and loathing. Moral and chemical pollution are everywhere—indeed, the dealership seems to emanate corruption like petrol fumes. The frequently sordid nature of the exhibits is contrasted with the unfailing elegance of Carey’s prose. Uncertain of her direction late at night, the old woman feels “as if all her past had been paved over and she could not reach it, as if she was a snake whose nest had been blocked while she was out and could only go backwards and forwards in front of the place where the hole had been, finding only cold hard concrete where she had expected life.”



EMPTY SPACES AND LITTLE CAGES: *Novelist Peter Carey.*

If this seems like a lot of snakes for one novel, the symbolism doesn’t stop there. As the result of taking a course called Actualizations and Affirmations, Benny really believes he has become an angel (“Fallen angel . . . Angel of Plagues, Angel of Ice, Angel of Lightning”), but his actualization is someone else’s destruction. We can also expect that suppressed rage and power will at some point burst forth, since Granny still carries in her handbag the gelignite she used for blowing up dead tree stumps two generations ago.

Though the novel in general, and Maria in particular, badly needs some good news, the virtuous angel that Carey conjures up for her is rather hard to believe—many of his people, in fact, have the feel of brightly colored cartoon characters—and the bloody apocalypse that ends the novel seems a bit pushy. On the whole, though, this is a work of fiction that, with its penetrating, cold-eyed gaze, makes something out of squalor and evil from which you cannot take your own eyes away.

A Handbook for Drowning, *by David Shields. Alfred A. Knopf; 178 pages; $19.*

THE CHARACTERS IN DAVID SHIELDS’S shivery stories are often waving madly, but the message doesn’t get across. In the earnest household of Walter Jaffe, his parents, and his sister, emotions tremble on the edge of expression and sometimes are buried completely. After his mother’s death, Walter goes through her papers and finds that the antiseptic, brisk person he knew treasured a poem full of anguish and romance. “Walter wished and wished and wished that . . . his mother and father had communicated to each other (and thus to him) not that the body was moral, which it wasn’t, but that it was mortal, only mortal, and that the act of love wasn’t one more good deed but a riot of feelings.” Small wonder that he falls in love with a girl who reveals her deepest emotions to him by mutely handing him her diary.

A Handbook for Drowning is sometimes excessively sensitive, but it does chronicle painfully, accurately the endemic disease of our time: the difficulty of feeling. Shields shows us his characters coming to grief in the river or the sea, pulled down by the undertow, fearful of being overwhelmed, and only once blissfully happy, bobbing in the Great Salt Lake, which Walter’s mother hopes will “wash away a few wounds.” The same evening, the children are swimming in a pool, cranky and tired, once more in their native element. ■

Photograph ©by Mariana Cook.

Television/John Leonard

GOOD-BYE, IDA

". . .*Last Wish* is an affecting account of how Betty Rollin helped her cancer-stricken mother collect the pills to kill herself. . ."

FAITHFULLY ADAPTED FROM TV JOURNALIST Betty Rollin's brave best-seller, **Last Wish** (Sunday, January 12; 9 to 11 P.M.; ABC) is a scrupulous and affecting account of how Rollin helped her 76-year-old mother collect the pills to kill herself when the pain from inoperable ovarian cancer made life no longer worth living. "Except for your happiness," Ida Rollin tells her daughter after too much chemotherapy, "I want to die more than anything else in the world."

We are convinced by an excellent cast that she has the right to do so. As Ida—the ambitious mother who took a bright young Betty into Manhattan every Saturday for lessons in elocution and ballet and who worries on her deathbed about returning a package to Bloomingdale's—Maureen Stapleton is a triumph. So is Tresa Hughes as Ida's sister, Shany, who smokes and *doesn't* get cancer. Patty Duke as Betty is every wardrobe inch the professional woman, not at all apologetic about her career, nor should she be. Dwight Schultz is fine, too, as Betty's husband, Ed.

Just thinking about what they're going to do frazzles these intelligent and loving people. At one point, punch-drunk from the implications, Ed and Betty even joke about a method: They can't use carbon monoxide, because they don't own a car; they don't even drive; maybe Ida could hit herself with a microwave. This gallows humor works, as does another scene when the women in Ida's dance class fling themselves into a valiant welcome-back production number of "Hello, Ida!" instead of "Hello, Dolly!," because there really aren't any appropriate behaviors under the circumstances. Confronting the ultimate mysteries, we can't always be sensible.

In fact, *Last Wish* is a bit *too* sensible. As a mother-daughter movie, it's compelling. As a euthanasia movie, though, it's missing that messy mix of impatience and evasions, guilty rationalizing and ulterior motives so abundant in NBC's 1987 TV movie *Right to Die*. There, a professor of psychology with Lou Gehrig's disease asked for family help because, like Ida, she wasn't dying fast enough. Through the patient's own lacerating sarcasm, and a camera-eye alert to every frantic gesticulation of the characters around her, we saw something simultaneously grand and terrible in a zone of dread. *Last Wish* settles for a loving sanity.

FINAL EXIT: *Maureen Stapleton and Patty Duke face cancer together.*

WHAT THEY PROBABLY SAID TO THEMSELVES at Black Rock: "*Beaches*!" Or better yet, *The Turning Point* with Debbie Reynolds and Suzanne Pleshette instead of Shirley MacLaine and Anne Bancroft. So, in **Battling for Baby** (Sunday, January 12; 9 to 11 P.M.; CBS), Reynolds and Pleshette are once-upon-a-time best friends who have barely spoken since one of them went to Juilliard and the other didn't, even though a son of one married the daughter of the other. But suddenly they are grandmothers, which means, after lots of piano music, that they will bury the hatchet and their class differences. *Battling* is better than it sounds. And it would have to be.

WHAT THEY PROBABLY SAID IN BURBANK: "*The Defiant Ones* plus *Thelma & Louise*!" So, in **Maid for Each Other** (Monday, January 13; 9 to 11 P.M.; NBC), a Beverly Hills "shop till I drop" Dinah Manoff discovers that her husband, the dead periodontist, *flossed* her. She's so broke that not only must she move back in with her mother, Joyce Van Patten, who doesn't understand that "I'm a grown woman; I've had PMS and slept with a dentist," she must also go to work as pop star Nell Carter's maid. When Nell's ex-husband, a grinning Garrett Morris, is found, also very dead, hanging in Nell's hall closet on the night of a party to celebrate her comeback album, Nell and Dinah hit the road in a Mercedes to bag the baddies. We meet racist-stereotypical Japanese, go to San Pedro, and hear Nell sing, though not enough. Dinah eats ribs. Yours will be tickled.

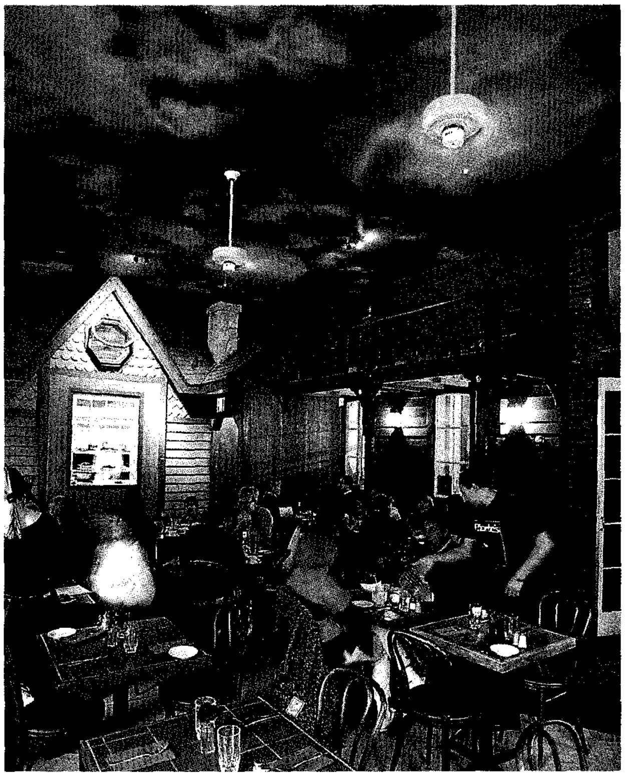
WE KNOW IN **Miles From Nowhere** (TUESday, January 7; 9 to 11 P.M.; CBS) that the Reillys of Boston are working-class, because they bowl and smoke and shout at the dinner table. But Dad (James Farentino) would like Frank (Rick Schroder) to upwardly mobilize himself unto yup via a wrestling scholarship to Boston College, whereas Frank would really rather ship out with the merchant marine, except he has to stay home to rehabilitate his younger brother, Em (Shawn Phelan), whose auto accident was Frank's fault, sort of. There's a very funny scene involving a parakeet who turns out not to be wall-to-wall dead. ■

Photograph by Bruce Macaulay/ABC.

The Underground Gourmet/Fran Schumer

STARRY BITES

"...There's no winter gloom that can't be cured by the garlic mashed potatoes in this cozy dining room near the Planetarium..."



CELESTIAL SEASONINGS: *Dining "out" at Phoebe's.*

THE BIG DINOSAUR EXHIBIT AT THE AMERICAN Museum of Natural History has been completed at last, and **Phoebe's** (380A Columbus Avenue, at 78th Street; 724-5145) has opened across the street. All this good news at once.

There's no kind of winter gloom that can't be cured by a dish of garlic mashed potatoes with caramelized onions in this cozy, brick-walled bar and dining room. To go with the potatoes, try the simple roast chicken ($9.95) or grilled pork chop with sautéed apples ($11.50)—they'll make you glad that, unlike the Barosaurus at the museum, you're not an herbivore.

And if you are, the Caesar salad is light, lemony, and full of crisp, cheesy croutons ($7.95). Try it with corn fritters that evoke Mexico more than Dixie, with their mix of peppers, onions, and plump, sweet corn ($4.50).

Most of the menu, like so many others on Columbus Avenue, is boringly American. But with one chef from El Salvador and another from Pakistan, you never know what you're going to get, except that all of it will be good: American cooking with pizzazz. Take the grilled shrimp ($5.50), the best of a collection of noteworthy appetizers. The accompanying green sauce is so smooth (mustard, scallions, cilantro, and homemade mayonnaise) you'll want to smear it on the fresh and chewy peasant bread. Sesame chicken on skewers ($5.50) is really chicken satay, but this chicken is marinated in brandy—and in the chunky dipping sauce, the crucial ingredient is Coco Lopez.

Among the entrées, the pasta special is always worth ordering; it's several steps beyond the same old basil-tomato-and-mozzarella theme. One night, it was ravioli with an asparagus-and-red-pepper stuffing in a light and delectable tomato cream; another, fusilli with chunks of eggplant and red peppers in a lively tomato sauce (each, $9.95).

The seared salmon, though not the largest piece of fish you'll ever eat, is properly cooked, rare and moist, and matched perfectly by a potato salad made with bacon, vinegar, and dill (now $13.95; most prices have risen by $1 since the Underground Gourmet was there). The too thin grilled tuna, even rare, was not extraordinary, but the sauce was—a heavenly soup of sun-dried tomatoes, white wine, shallots, and just a bit of cream ($14.95). With a side of creamed spinach (heavy on nutmeg, light on cream; $2.50), you've got a rousing meal.

The Maryland crab cakes are mostly crab, which is how you want them, and here they're served with crisp French fries, crunchy cabbage salad, and a scoop of sprightly green mayonnaise ($13.95).

Portions aren't skimpy, but you're eating so happily, you'll want to press on to dessert. Gingerbread pudding should be your first choice even if you don't like ginger, because in this glistening wedge of cake, that controversial spice is muted by ample additions of butter and cream ($3.50). Toll-house cookies with ice cream sounds ordinary but isn't, because the homemade sauce poured over it all is as dark and rich as fudge gets, a bittersweet-chocolate lover's dream ($5). The fruit cobblers could be crisper; avoid the mud cake, the only dessert that isn't baked here.

The front room near the bar, with its Oriental rug, beamed ceiling, and wicker furniture, is perfectly comfortable, but it's not where you're likely to dine. You do that next door, in a room designed to resemble the exterior of a house. If this sounds contrived and odd, it is. And as for the sky painted overhead, a more inspiring one is at the Hayden Planetarium across the street.

Phoebe's (named not after Holden Caulfield's sister but somebody's dog) is open for lunch noon to 3 P.M. Monday through Friday; for brunch/lunch 11 A.M. to 3 P.M. Saturday and Sunday; and for dinner 5:30 to 11 P.M. Sunday through Thursday, till midnight Friday and Saturday. Full bar, all major credit cards.

THE ONLY THING WORSE THAN BREAD WITHOUT butter is chicken without skin—or so the Underground Gourmet once thought. The exception is at **Koo Koo Roo** (2161 Broadway, at 76th Street; 787-4600), where a disgustingly healthy selection of entrées and side dishes, including the aforementioned flayed bird, is amazingly tasty.

Cheap, too. Two chicken breasts without skin but with a nice tangy sauce is $5.75, including good bread, excellent cracked-wheat rice, and a first-rate tomato-and-onion salad. You can also get fresh fruit salad ($2.50), assorted cakes and (fiber-rich) muffins, and chicken with skin (wings only). Caveat emptor: Management can be stingy with the delicious low-fat vegetable sauce in which the chicken is marinated and cooked. Ask for more on the side.

No liquor, no credit cards, no atmosphere. Second branch at 792 Lexington Avenue, at 61st Street (355-1100). Open daily 11 A.M. to 11 P.M. ■

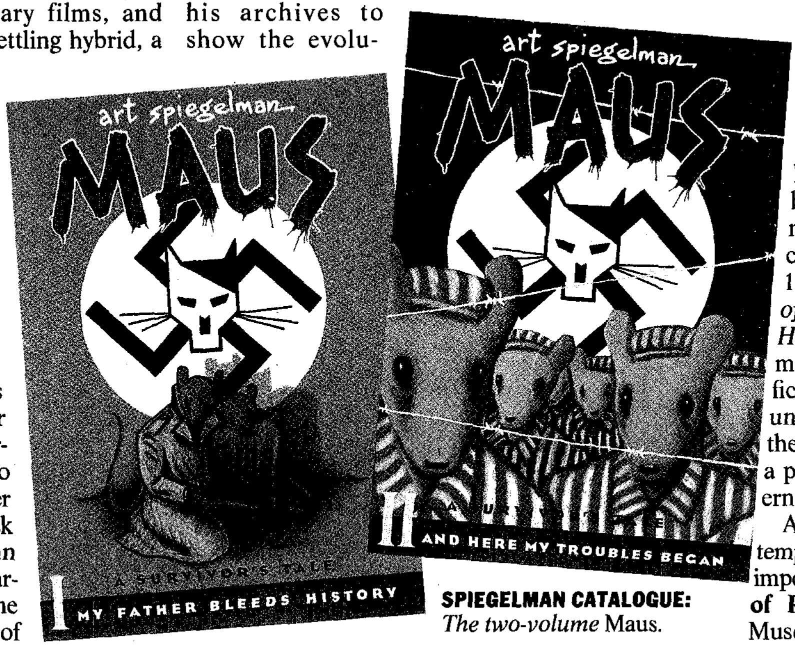
Photograph by Charlie Samuels.

Art/Kay Larson

OF MICE AND MEN

"...A tale of survival through sheer nerve and ceaseless invention is brought back to a real plane through caricature at MOMA..."

SOMEWHERE A SCROOGE WILL DOUBTLESS shake a fist at the Museum of Modern Art for exhibiting cartoons in its Projects room. Remind this boor that form follows function. Art Spiegelman's two-volume **Maus: A Survivor's Tale** is epic narrative art about a subject that has lately faced the exhaustion factor. The Holocaust has evaded the writers' grasp; words have a hard time speaking the unspeakable. The most powerful indictments of German violence against the Jews are the images: photographs, documentary films, and now this strange and unsettling hybrid, a gentle horror comic.



SPIEGELMAN CATALOGUE: *The two-volume* Maus.

From tapes of his father (who speaks in a charmingly garbled Eastern European syntax), Spiegelman has constructed a true fable told in images. The one that stuck with me deep into the night was the sketch of the coal bin in the kitchen of the house in Srodula, Poland, one of the hideouts where Spiegelman's father and mother evaded the Germans. The coal bin led to the cellar, into a bunker concealed behind a brick wall built by Spiegelman senior. Diagramed in a cartoonist's notebook are the anguish and determination of the barricaded Jews: down in the dark with the rats, hearing the dogs clawing at the coal, knowing your alternative is Auschwitz....

Vladek Spiegelman emerged intact but not unscathed from German-occupied Poland (*Maus I: My Father Bleeds History*) and Auschwitz (*Maus II: And Here My Troubles Began*). Vladek's wife, Anja, who survived in nearby Birkenau, later committed suicide in their house in Rego Park, Queens. (Vladek died of heart failure in August 1982.) *Maus I* was justifiably a best-seller. *Maus II* is causing commotion and categorical confusion. (Yes, it's great, but where does it *belong*?) Perhaps we should let it be what it is.

Comics are superb vehicles for violence, terror, action, and emotion—a talent that periodically gets them censured. The narrative, whittled down to its pith and delivered in normal speech, rides on the back of drawing. In the best comics, drawing remains nearly abstract, leaving gaps—"POW!"s and shrieks, sight-and-sound effects, the body's lingo—that the imagination gladly fills in. In comics, the eye finally meets up again with the mind. Still, if the drawing is too abstract—if imagination must work overtime—the flow is disrupted. The story must always *seem* to come first.

At MOMA, Art Spiegelman has unpacked his archives to show the evolution of his visual sources: copies of *Raw*, the magazine he co-founded and illustrated. German anti-Semitic books equating Jews with vermin (in *Maus*, the Jewish mice are pursued by German cats and rescued by American dogs). American comics with mouse heroes. Family photographs of Richieu, the brother Art never knew, and Polish relatives—all dead by 1945. The bland faces of these lost generations suggest the difficulties of empathizing with the Holocaust. We are desensitized equally by the abstract numbers and the small traumas. When 10 million were lost, what are a dozen? Yet without those dozen, where are the 10 million? The comic-book format, merging historical nightmare and ordinary reality, allowed Spiegelman to conflate those two extremes and point toward their enormity.

Eyeballing the sketches and inked pages on MOMA's walls, you can see the white scratch lines, the experiments with composition, and the careful craftsmanship—intimacies that are submerged in reproduction. Vladek's tale of survival through sheer nerve and ceaseless invention is brought back to a real plane through caricature, made genuine by being made ordinary, and thus genuinely extraordinary. (11 West 53rd Street; through January 28.)

NOT A BUNKER BUT AN ATTIC is where the escaped slave Harriet Jacobs hid for seven years—in her grandmother's shed, a hundred yards from the house of her brutal former master—until she could escape. Jacobs told this tale in 1861 in *Incidents in the Life of a Slave Girl, Written by Herself.* Once again, the dimensions of will and sacrifice are extraordinary, almost unimaginable. Once again, there is the problem of giving a powerful narrative its modern analogy.

Artist Ellen Driscoll has attempted the difficult—if not the impossible—in **"The Loophole of Retreat,"** at the Whitney Museum at Philip Morris. The attic's darkness and psychological weightlessness are simulated inside a cone of scavenged lumber. You step through a door into blackness so profound that your eyes refuse for several minutes to register it. Eventually, ghostly white shapes slide slowly through your field of vision. What they are isn't clear. Outside the cone, you see their source in reflected light—penetrating a small hole that forms a camera obscura—bounced from a floating ring of objects. On the room's back wall, lights shine from within architectural columns (Tara's porch supports) like sacramental voodoo. On a side wall is a book of felt and photographs.

It's all quite attractive and convincing, within limits. The problem here is one of ownership. This isn't Driscoll's story. *Loophole* is a kind of theatrical set design for a tale a century distant; the art is vicar-

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ious illustration. When does empathy become simply sentiment—that is, an emotion smaller and more comfortable than the original? *Loophole* is sympathetic and somewhat magical, but its foundations are shaky. (120 Park Avenue, at 42nd Street; through February 8.)

Ann Hamilton ACHIEVES EMPATHY BY—IN effect—putting a gun to your head. In her other works, I've walked on ten tons of Linotype slugs, watched snails chew pathways in moldering cabbage, been in rooms wallpapered with beeswax or with hundreds of fluttering diary entries, dodged a giant ring of woven flax. Adrenaline shock produces aesthetic revelation that enters, as it were, straight into the bloodstream and then into the brain.

In her recent show at Louver Gallery, the very air had the odor of a hospice. You stepped over a floor covered with wrung-out hospital garments, some of them soaked purple with wine. The atmosphere held a disturbing undertone—not quite a stench, more a musk—of organic mayhem, of yeast and dough, wine and mold.

For the first two weeks, Hamilton herself sat in an inner room at a long wooden table in low light. At her left hand was a bowl of rising brown whole-wheat dough. At her right was a nineteenth-century wicker basket that once hauled corpses to the morgue. Within the wall, a voice whispered lines of Walt Whitman's. For eight hours a day, Hamilton picked a handful of dough, rolled it into a ball, and patiently and delicately wedged it into her mouth. Then she extracted it—teeth marks imprinted on it—and placed it on a growing pile of little round loaves in the basket.

Watching the living bread's passage from left to right, bowl to basket—birth to death?—was oddly disturbing, like barging in on a stranger's funeral. There was a strong metaphorical odor of claustrophobia, sickness, body smells, frailty. Against the wall near Hamilton—who was dressed in simple brown sackcloth, like a nun in a cloister kitchen—was a pile of clean white laundry, hinting that her maniacally menial labor would truly be regenerative.

Unlike her other works, with their drop-dead impact, this piece is most intense in the remembrance. Its sparseness is reflective, perhaps because part of it is lost to us: The dough rises and obliterates her teeth marks; the artist abandons her labors. Still, this bare work insists that the organic is actually a rather disturbing place, full of decay and elimination. Maintenance is unnervingly attuned to the body: feeding, clothing, birthing, burying.

Life is an endless processing—daily and ultimately a recycling. But who wants to be reminded? Mortality knocks, and we slam the door: "Not me, forget it." Then how are we to empathize with others' plights? It's too nauseating; we'd rather be elsewhere. (Closed.) ■

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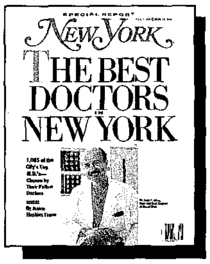

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SALES & BARGAINS

BY LEONORE FLEISCHER

LINEN IN WINTER

LUXURIOUS AND EXPENSIVE PRATESI LINENS for bed and table are discounted at this store's January white sale. Linens in three new patterns—contemporary paisley, geometric print, and embroidery in green on a black background—are 50 percent off, such as a geometric-print king-size set (including top and bottom sheets and 2 shams), was $1,070, now $535. Cotton-jacquard sheets in "Bows & Dots" pattern (royal blue, coral red, or black), were $1,520 for a queen-size set, now $760. Twin-size quilts are 50 percent off, such as an embroidered "Chain," was $1,150, now $575; all other size quilts are 30 percent off, such as a king-size "Monte Carlo," was $1,150, now $805; assorted shams in prints, embroideries, and jacquards, were $180–250 each, now $50; all table linens are 30 percent off, such as a set of 8 place mats with napkins, was $560, now $392; most of the "Baby" line is 20 percent off, such as a printed quilt, was $290, now $232. A.E., M.C., V., checks accepted; all sales final. *Pratesi Linens, Inc., 829 Madison Ave., near 69th St. (288-2315); Mon.–Sat. 10 a.m.–6 p.m.; through 1/31.*

BEST BEDS

ONE-OF-A-KIND FLOOR SAMPLES, IN-STOCK items, and special purchases are on sale at this furniture showroom. For example, a Century ball-and-claw leather recliner, manufacturer's suggested list $1,875, here $785; iron 4-poster canopy bed with choice of finishes, mfr's. sugg. list $1,925, here $995; Shaker Collection bedroom set in black or cherry finish, mfr's. sugg. list $4,780, here $2,485; Sealy Posturepedic queen sofa with bed, mfr's. sugg. list $995, here $595; hand-decorated entertainment armoire, mfr's. sugg. list $1,850, here $1,185. A.E., M.C., V., checks accepted; delivery additional; all sales final. *Foremost Furniture Showrooms, Inc., 8 W. 30th Street, tenth floor (889-6347); 10 a.m.–5 p.m.; 1/12–1/20.*

MALE ROOM

THIS IMPORT SHOWROOM FOR MEN'S CLOTHING from Italy is open to the public for 2 weeks, and suits, jackets, and tuxedos in sizes 36–46 regular, short, and long, and coats in 36–46R, 36–44S, and 38–46L are at wholesale here. The clothing is made of Biella wool fabrics and includes single- and double-breasted overcoats in lamb's wool or wool-and-cashmere blend, retail $595 and $495, here $149 and $189 respectively; single- and double-breasted suits in ultrafine worsted wool, retail $450–$600, here $195; sport jackets in a variety of patterns, retail, $275–$350, here $135; black wool tuxedos with satin lapels, retail $600, here $225; wool pants in waist sizes 30–42 include tropical worsted and gabardine, retail $125–$175, here $55. Checks accepted; no credit cards; all sales final. *Ital-Hampshire, Ltd., 85 Fifth Ave., at 16th St., fourth floor (924-3832); Mon.–Fri. 8:30 a.m.–5 p.m. and Sat. till 4 p.m.; through 1/18.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

FOOT BALL

WOMEN'S FOOTWEAR IN SIZES 9½–12AA and B is 25–50 percent off here, such as Pancaldi mid-heel pumps, were $225, now $158; Mario Valentino multicolor suede pumps, were $300, now $150; Petra deerskin loafers, were $188, now $94; Bally low-heel suede and calf-leather pumps, were $240 and $208 respectively, now $120 and $147; David Evins mid-heel pumps, were $155–$170, now $58–$85; Stuart Weitzman ostrich-look oxfords, were $195, now $137; Delman mid-heel pumps, were $155, now $109. A.E., M.C., V., checks accepted; all sales final. *9½ Plus Shoes, the Galleria, 115 E. 57th St. (758-9637); Mon.–Wed. and Fri.–Sat. 10:30 a.m.–6:30 p.m.; Thurs. 11 a.m.–7 p.m.; through 2/15.*

BREW-HAHA

THIS SMALL UPPER EAST SIDE SHOP HAS DOZENS of familiar and exotic gourmet coffee beans, which are now on sale. These include, at $4.99 per lb., all coffees that were $5.95–$7.30 per lb. (such as Brazil Bourbon Santos, was $5.95, and Zimbabwe, was $7.30); and blends, dark roasts, and flavored coffees (such as Bavarian Chocolate, was $6.90). All pure-water-decaffeinated beans, including flavored blends, were $7.90–$8.80 per lb., now $6.99. A.E., M.C., V., checks accepted. *Davis & Webb, Ltd., 1592B Third Ave., near 89th St. (369-7198); Tues.–Sun. 10 a.m.–7 p.m.; through 1/26.*

AISLE BE THERE

SAMPLE WEDDING DRESSES, MOST OF THEM one of a kind, are reduced here, along with dresses for the wedding party. For example, size 10 Alfred Angelo silk wedding gown with train and beaded-and-sequined lace bodice, was $900, now $550; size 8 Jessica McClintock Victorian lace wedding gown (no train), was $380, now $160; size 10 Galina pearl-and-lace-trimmed gown with train, narrow bodice, and full skirt, was $700, now $400; size 10 Watters & Watters "Silk de Sheen" two-piece pearl-trimmed bridesmaid suit, was $205, now $100. Lots of assorted one- and few-of-a-kind flower-girl dresses, sizes 2T–14, such as a Jessica McClintock flocked velvet dress with lace, was $108, now $50, A.E., D.C., Disc., M.C., V., checks accepted; all sales final. *RK Bridal Boutique, 2294 Broadway, near 83rd St. (362-9512); Mon.–Wed. and Fri. 10:30 a.m.–6:15 p.m.; Thurs. till 6 p.m.; and Sat. 10 a.m.–6 p.m.; through 1/18.*

ROLE REVERSIBLE

MANY GARMENTS HERE ARE COMPLETELY REversible to fur or fur lining, and now they're on sale. Men's fur-lined waterproof micro-fiber raincoats and jackets come in sizes 40–44; women's jackets come in sizes 6–14 (most garments in sizes 8 and 10). For example, reversible leather-to-mink men's bomber jackets, retail $2,870, here $1,495; nutria-lined taupe herringbone tweed coats, retail $3,290, here $1,695; women's bronze nylon anorak parkas with sienna-gold fox trim and reversible to nutria, retail $1,660, here $895; nutria-lined silk poplin raincoat, retail $3,100, here $1,595. A.E., M.C., V.; checks accepted as deposits only (merchandise held until they clear); all sales final. *Gus Goodman Furs, 333 Seventh Ave., near 29th St., tenth floor (244-7422); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 3 p.m.; through 1/18.*

JUNIOR LEAGUE

ALL HEAVYWEIGHT WINTER INFANT CLOTHing is 40 percent off here, such as IKKS and Jean Bourget cotton knit jumpsuits, were $37–$70, now $22.20–$42; other garments for children from newborns up to 12 years include cotton knit and flannel shirts from Creation Stummer, Flapdoodles, and Jean Bourget, were $30–$52, now $18–$31.20; pants of flannel, corduroy, and jersey, by IKKS and Jean Bourget, were $28–$72, now $16.80–$43.20; pullover sweaters and some cardigans by Flapdoodles, were $45–$70, now $27–$42; girl's polyfilled coat with matching hat, was $180, now $90. Disc., M.C., V., checks accepted; all sales final. *Citykids NY, 130 Seventh Ave., near 18th St. (620-0906); Mon.–Sat. 10 a.m.–6 p.m.; through 1/24.* ■

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*Tribulation 99: Alien Anomalies Under America* (1991); *Life in the Time of the Roosevelt* (1990); *Backyard Movie* (1991). #2—1/8–9: *Parlor, Bedroom and Bath* (1931); *Keaton at Educational—Part I* (1935). 1/10–13: *Seven Chances* (1925); *Keaton & Arbuckle—Part I* (1917). 1/13: *The King of the Champs-Elysees* (1935); *The Invader (An Old Spanish Custom)* (1936); 1/14: *Dough Boys* (1930); *What! No Beer?* (1933). #3—*Hearts of Darkness: A Filmmaker's Apocalypse* (1991).

2. **ESSEX—Grand St. at Essex St.** (982-4455). *The Addams Family*.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Until the End of the World*. #2—*Prospero's Books*. #3—"National Film Board of Canada's Animation Festival." #4—*Black Robe*. #5—*My Own Private Idaho*. #6—*Madame Bovary*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*My Girl*. #2—*The Addams Family*. Opening 1/10: *Kuffs*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 1/8–9: *What's a Nice Girl Like You Doing in a Place Like This?* (1963); *It's Not Just You, Murray!* (1964); *The Big Shave* (1967); *Who's That Knocking at My Door* (1968); *Boxcar Bertha* (1972). 1/10–11: *Mean Streets* (1973); *Alice Doesn't Live Here Anymore* (1974). 1/12–13: *Taxi Driver* (1975); *Italian-American* (1974). 1/14: *American Boy: A Profile of Steven Prince* (1978); *New York, New York* (1977).

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—Through 1/9: *Hook*. Opening 1/10: *Grand Canyon*. #2—*Naked Lunch*. #3—*The Last Boy Scout*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 1/8: *Indiscretion of an American Wife* (1954); *Gold of Naples* (1955). 1/9: *Penny Serenade* (1941); *No Sad Songs for Me* (1950). 1/10–11: *Jules and Jim* (1961); *The 400 Blows* (1959). 1/12: *MacBeth* (1971); *Othello* (1965). 1/13: *Kameradschaft* (1931); *Westfront 1918* (1930). 1/14: *Victim* (1961); *Peeping Tom* (1960).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*JFK*. #2—*JFK*. #3—*Bugsy*. #4—*The Prince of Tides*. #5—*Star Trek VI*. #6—*High Heels*. #7—*The Prince of Tides*.

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Beauty and the Beast*. #2—*Rush*. #3—*Rush*. #4—*Antonia & Jane*. #5—*Young Soul Rebel*. #6—*Father of the Bride*. #7—*Paris Is Burning*. Opening 1/10: *The Hand That Rocks the Cradle*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). Through 1/9: *Wings of Desire*. Opening 1/10: *Strangers in Good Company*.

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*For the Boys*. #2—*Cape Fear*.

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). Through 1/9: *Born to Ski*. Opening 1/10: *The End of Old Times*.

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*My Father Is Coming*. #2—*Europa, Europa*. #3—*Overseas*. Opening 1/10: *Women on the Verge of a Nervous Breakdown*. #4—*Life Is Sweet; City of Hope*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*The Last Boy Scout*. #2—*Hook*. #3—*The Addams Family*. #4—*Meeting Venus*. #5—*Hook*. #6—*My Girl*.

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Beauty and the Beast*. #2—*Star Trek VI*. #3—*Cape Fear*. #4—*Rush*. #5—*The Prince of Tides*. #6—*The Prince of Tides*. Opening 1/10: *The Hand That Rocks the Cradle*. #7—*Bugsy*. Opening 1/10: *Kuffs*. #8—*JFK*. #9—*At Play in the Fields of the Lord*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*American Tail: Fievel Goes West*. #2—*The Fisher King*. #3—*For the Boys*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Father of the Bride*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Cape Fear*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Star Trek VI*. #2—*The Addams Family*. #3—*The Last Boy Scout*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Prince of Tides.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Bugsy.* #2—*Black Robe.* #3—*Beauty and the Beast.* #4—*Bugsy.* Opening 1/10: *The Hand That Rocks the Cradle.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear.* #2—*For the Boys.* Opening 1/10: *Kuffs.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Addams Family.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Last Boy Scout.* #2—*Hook.* #3—*Hook.* #4—*Bugsy.* #5—*The Last Boy Scout.* #6—*Rush.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Father of the Bride.* Opening 1/10: *The Hand That Rocks the Cradle.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Star Trek VI.* **EMBASSY 3**—*Star Trek VI.* **EMBASSY 4**—*My Girl.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*An American Tail: Fievel Goes West.* #2—*My Own Private Idaho.* #3—*The Fisher King.* #4—*Frankie & Johnny.* #5—*Black Robe.* #6—*Homicide.* Opening 1/10: *Kuffs.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Prince of Tides.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fisher King.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Madame Bovary.* #2—*Madame Bovary.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Father of the Bride.* #2—*Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Until the End of the World.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Let Him Have it.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Inner Circle.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Boyz N the Hood.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Cape Fear.* #2—*Cape Fear.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET**—*Hook.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Rush.* Opening 1/10: *The Hand That Rocks the Cradle.* **CINEMA II**—*Beauty and the Beast.* **CINEMA THIRD AVE.**—*Prospero's Books.*

61st Street and Above, East Side

58. YORK THEATER—First Ave. at 61st St. (644-1111). #1—*Frankie & Johnny.* #2—*Other People's Money.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*For the Boys.* #2—*For the Boys; American Tail: Fievel Goes West.* #3—*Naked Lunch.* #4—*Star Trek VI.* #5—*Star Trek VI.* #6—*My Girl.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy.* #2—*The Last Boy Scout.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Addams Family.* #2—*The Prince of Tides.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Station.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Star Trek VI.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Father of the Bride.* #2—*Beauty and the Beast.* Opening 1/10: *The Hand That Rocks the Cradle.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*My Girl.* #2—*Bugsy.* #3—*The Prince of Tides.* #4—*The Addams Family.* #5—*The Last Boy Scout.* #6—*The Prince of Tides.* #7—*Hook.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.* Opening 1/10: *Kuffs.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *The Prince of Tides.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Double Life of Véronique.* #2—*Rhapsody in August.* #3—*High Heels.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Prince of Tides.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Prince of Tides.* #2—*The Last Boy Scout.* #3—*My Girl.* #4—*Hook.* #5—*Bugsy.* #6—*The Addams Family.* Opening 1/10: *The Hand That Rocks the Cradle.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Beauty and the Beast.* #2—*Beauty and the Beast.* Opening 1/10: *Kuffs.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Father of the Bride.* #2—*Father of the Bride.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*The Addams Family.* #2—*The Last Boy Scout.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 1/11–2/2: "Long Live the New Flesh: A David Cronenberg Retrospective." 1/11: *Naked Lunch* (1991) with an appearance by director David Cronenberg. 1/12: "A William Burroughs Film Celebration." 1/12: *Making Naked Lunch* (1992) with an appearance by director Chris Rodley.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 1/8, 11: Essential Cinema: Stan Brakhage. 1/8, 9: Essential Cinema: Robert Bresson. 1/5: Essential Cinemand Robert Bresson. 1/9–12: "Science and Surrealism of Jean Painleve." 1/12: Essential Cinema: Bruce Baillie.

AUSTRIAN CULTURAL INSTITUTE—The Mark Goodson Theater, 2 Columbus Circle (759-5165). Free. 1/15: *Anima - Symphonie Fantastique* (1981), dir. Titus Leber.

BEACON THEATER—2724 Broadway at 188th St. (496-7070). $7.50. *At the Max* (1991). Through 2/2: A concert film of the Rolling Stone's 1989 Steel Wheels/Urban Jungle tour on an Imax giant screen with surround sound.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 1/4–2/29: "Luchino Visconti Retrospective." Including *Obssessione* (1942), *La Terra Trema* (1947), *Death in Venice* (1971), and *Bellissima* (1951). Italian cinema scholars and experts on Visconti's career from Italy and America will speak and lead discussions at the screenings.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. 1/7–30: A video installation by Jesse Rosser using projected video, monitors, and a blend of audio sources.

FILM SOCIETY OF LINCOLN CENTER—Walter Reade Theater, 70 Lincoln Center Plaza (875-5600). Through January 1992: "Great Beginnings: First Films by Great Directors." 1/9, 10: *The Left-Handed Gun* (1958). 1/11, 13: *Story of a Love Affair* (1950). 1/11, 12: *Je Tu Il Elle* (1974). 1/12–14: *Who's Afraid of Virginia Woolf* (1966). 1/14, 15: *In Which We Serve* (1942). "Five Films by Alexander Sokurov." 1/8: *Mournful Indifference* (1983). 1/7: *The Lonely Voice of Man* (1978–87). 1/9: *Save and Protect* (1989). 1/7, 8, 9: *The Second Circle* (1990). Through January: "It Can't Happen Here: Films of the Great Depression." 1/10, 12: *American Madness* (1931). 1/10, 11: *Gold Diggers of 1933* (1933). 1/11–13: *Our Daily Bread* (1934). 1/10, 11, 13: *Gabriel Over the White House* (1933). 1/14, 15: *Wild Boys of the Road* (1933). Special January programs: 1/8, 9: *The Golden Coach* (1952).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 1/8: *La Fracture Du Myocarde/Cross My Heart* (1990).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 12/6–2/14/91: "Hiroshi Shimizu: A Retrospective." Showing 12/13–2/14 at the **Dag Hammerskjold Auditorium, United Nations, 42nd St. and Fisrt Ave.** Call 752-0824 for information.

JEWISH WOMEN'S RESOURCE CENTER FILM FESTIVAL—Council House, 9 East 69th St. (535-5900 ext. 10) 12/2–1/6: "The 1991–92 Annual Jewish women's Film Festival." Featuring films by and concerning Jewish women. 1/13: *Atalia.* Director Akiva Teveth will speak.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 1/7–10: "Georges Seurat." 1/14–18: "Stuart Davis and his contemporaries." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through January: "Jazz in Feature Films." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 1/14: "Yiddish Film Between Two Worlds." 1/10, 14: "Yiddish" and episode from *Sunset Gang* (1991). 1/10: *Brussels Transit* (1980). 1/11: *Yosl Cutler and His Puppets/Urban Peasants* (1935); *Hester Street* (1975). 1/9: What's Happening: *Dying to Please: The Dolphin Dilemma* (1989). 1/13: Video Viewpoints: *Video Works.*

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

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NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Cinema #1: Through 1/9: *My Own Private Idaho* (1991). 1/10–13: *King of the Children* (1987). 1/14–16: *Architecture of Doom* (1989). Cinema #2: 1/3–9: *The Miracle* (1991). 1/3–16: *The Rapture* (1991).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 1/9: *Black Panthers* (1969); *Angela Davis: Portrait of a Revolutionary* (1972). 1/14: *Perceval* (1978).

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $6. 1/8 at 8: "The Urban Video Project at Satellite Academy High School."

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 1/3–9: *Gone With the Wind* (1939). Through 1/9: "Five From Hungary." 1/3–5, 7–9: *Diary for My Loves* (1988). 1/3–4: *Cry and Cry Again* (1987). 1/4, 5: *The Shooting Gallery* (1990). 1/5, 7: *Never, Nowhere, to Noone* (1989). 1/8, 9: *The Philadelphia Attraction* (1985). Opening 1/10: *The Golden Coach* (1952). 1/10–23: *Life on a String* (1991).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 1/4–25: "Four by Greene." Four films based on the works of author Graham Greene. 1/11: *The Third Man* (1950).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 1/7–26: "From Object to Subject: Documents and Documentaries From the Women's Movement." 1/7: *Women's Lib* (1970); *Politics of Intimacy* (1972–73); *Another Look* (1972); *The Fifth Street Women's Building Film* (1971). 1/7, 8: *Three Lives* (1970); *The Woman's Film* (1971). 1/9: *Dyketactics* (1974); *The Amazon Festival* (1974–77). 1/10–11: *Healthcaring: From Our End of the Speculum* (1976); *It Happens to Us* (1972); *Birth Film* (1972). 1/12, 14: *Makeout* (1972); *Not a Pretty Picture* (1975). 1/14, 15: *Growing Up Female* (1971); *Fifty Wonderful Years* (1973); *Nun and Deviant* (1976). 1/16: *Healthcaring: From Our End of the Speculum* (1976); *It Happens to Us* (1972); *Birth Film* (1972). 1/17, 18: *Nana, Mom and Me* (1974); *Ama l'uomo tuo (Always Love Your Man)* (1974); *Daughter-Rite* (1978).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Hook.* #2—*The Last Boy Scout.* #3—*Bugsy; American Tail: Fievel Goes West.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Hook.* #2—*The Prince of Tides.* #3—*Beauty and the Beast.* #4—*Bugsy; American Tail: Fievel Goes West.* #5—*JFK.* #6—*Father of the Bride.* #7—*My Girl.* #8—*The Last Boy Scout.* #9—*The Addams Family; Star Trek VI.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Beauty and the Beast.* #2—*The Prince of Tides.* #3—*The Last Boy Scout.* #4—*Hook.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000).*The Last Boy Scout.* Beg. 1/10: *Necessary Roughness.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Last Boy Scout.* #2—*The Addams Family.* #3—*Beauty and the Beast.* #4—*Star Trek VI.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Star Trek VI; American Tail: Fievel Goes West.*#2—*Bugsy.* #3—*JFK.* #4—*The Prince of Tides.* #5—*The Last Boy Scout; Cape Fear; My Girl.* #6—*The Last Boy Scout.* #7—*The Addams Family.* #8—*Beauty and the Beast.* #9—*Father of the Bride.* #10—*Hook.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The People Under the Stairs; American Tail: Fievel Goes West.* #2—*Beauty and the Beast.* #3—*Hook.* #4—*The Last Boy Scout.* #5—*My Girl.* #6—*JFK.* #7—*Hook; Strictly Business.* #8—*The Last Boy Scout.* #9—*Father of the Bride.* #10—*The Addams Family.* #11—*Bugsy.* #12—*The Prince of Tides.* #13—*Cape Fear.* #14—*Star Trek VI.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Prince of Tides.* #2—*Father of the Bride.* #3—*The Prince of Tides.* #4—*Hook.* #5—*My Girl; For the Boys.* #6—*Hook.* #7—*Cape Fear; American Tail: Fievel Goes West.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Addams Family.* Beg. 1/10: *The Hand That Rocks the Cradle.* #2—*Bugsy.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Hook.* #2—*Bugsy.* #3—*The Prince of Tides.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Cape Fear.* #2—*The Prince of Tides.* #3—*Beauty and the Beast.* #4—*JFK.* #5—*Father of the Bride.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Star Trek VI.* #2—*The Last Boy Scout.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Last Boy Scout.* #2—*JFK.* #3—*Bugsy.* #4—*Star Trek VI.* #5—*The Addams Family.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Beauty and the Beast.* #2—*The Last Boy Scout.* #3—*Star Trek VI.* #4—*American Tail: Fievel Goes West.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Hook.* #2—*JFK.* #3—*Star Trek VI.* #4—*The Last Boy Scout.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Beauty and the Beast.* #2—*Father of the Bride.* #3—*Cape Fear; My Girl; American Tail: Fievel Goes West.* #4—*The Prince of Tides.* #5—*Bugsy.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Father of the Bride.* #2—*The Addams Family.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Star Trek VI.* #2—*The Addams Family.* #3—*Beauty and the Beast.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bugsy.* #2—*The Last Boy Scout.* #3—*Hook.* #4—*The Prince of Tides.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Beauty and the Beast.* #2—*Cape Fear.* #3—*Hook.* #4—*The Last Boy Scout.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Father of the Bride.* #2—*Prince of Tides.* #3—*Hook.* #4—*Last Boy Scout.* #5—*Bugsy.* #6—*Addams Family.* #7—*Star Trek VI.* #8—*JFK.* #9—Through 1/9: *My Girl; Cape Fear.* Beg. 1/10: *Grand Canyon.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Bugsy.* #2—*The Addams Family.* #3—*Hook; Beauty and the Beast.* #4—*Father of the Bride; The Last Boy Scout.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Hook.* #2—*The Last Boy Scout.* #3—*Bugsy.* #4—*Beauty and the Beast.* #5—Through 1/9: *The Addams Family.* Beg. 1/10: *The Hand That Rocks the Cradle.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Last Boy Scout.* #2—*Hook.* #3—*The Prince of Tides.* #4—Through 1/9: *Star Trek VI.* Beg. 1/10: *Rush.* #5—*Father of the Bride.* #6—Through 1/9: *Cape Fear.* Beg. 1/10: *Kuffs.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*JFK.* #2—*Beauty and the Beast.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Prince of Tides.* #2—*Father of the Bride.* #3—*The Addams Family.* #4—Through 1/9: *Cape Fear.* Beg. 1/10: *Grand Canyon.*

303. CORONA—PLAZA—(639-7722). #1—*The Last Boy Scout.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Prince of Tides.* #2—*Hook.* #3—*Bugsy.* #4—*The Addams Family.* #5—*Star Trek VI.* #6—Through 1/9: *Cape Fear.* Beg. 1/10: *Kuffs.* #7—Through 1/9: *My Girl.* Beg. 1/10: *Grand Canyon.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Star Trek VI.* #2—*The Addams Family.* #3—*Star Trek VI.* #4—*The Addams Family.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*JFK.* #2—*Father of the Bride.* #3—*The Prince of Tides.* #4—*Beauty and the Beast.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*The Last Boy Scout.* #2—Through 1/9: *My Girl.* Beg. 1/10: *Rush.* #3—*Hook.* #4—*Bugsy.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Father of the Bride.* #2—*The Prince of Tides.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*My Girl; Beauty and the Beast.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The Last Boy Scout.* #2—Through 1/9: *The Last Boy Scout.* Beg. 1/10: *Naked Lunch.* #3—*The Prince of Tides.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 1/9: *JFK.* Beg. 1/10: *Grand Canyon.* #2—*JFK.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Father of the Bride.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Bugsy.* #2—*Cape Fear.* #3—*Hook.* #4—Through 1/9: *Hook.* Beg. 1/10: *Rush.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Father of the Bride.* #2—*Bugsy.* #3—*The Last Boy Scout.* #4—*My Girl; American Tail: Fievel Goes West.* #5—*For the Boys.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Cape Fear.* #2—*The Addams Family.* #3—*Hook.* #4—*Hook.* #5—*The Prince of Tides.* #6—*Star Trek VI.* #7—*The Prince of Tides.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hook.* #2—*Beauty and the Beast.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Last Boy Scout.* #2—*The Addams Family.* #3—Through 1/9: *Bugsy.* Beg. 1/10: *The Hand That Rocks the Cradle.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Hook.* #2—*JFK.* #3—*The Prince of Tides.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Last Boy Scout.* #2—*Bugsy.* #3—*Beauty and the Beast.* #4—Through 1/9: *My Girl.* Beg. 1/10: *Rush.* #5—*Star Trek VI.* #6—Through 1/9: *Cape Fear.* Beg. 1/10: *Grand Canyon.* #7—*The Addams Family.*

320. REGO PARK—DRAKE—(457-4002). *For the Boys.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Cape Fear.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Addams Family.* #2—*Father of the Bride.*

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Cape Fear.* #2—*Beauty and the Beast.*

401. NEW DORP—HYLAN—(351-6601). #1—*Father of the Bride.* #2—*Bugsy; American Tail: Fievel Goes West.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Father of the Bride.* #2—*Hook.* #3—*JFK.* #4—*The Addams Family.* #5—*The Last Boy Scout.* #6—*The Prince of Tides.* #7—*Beauty and the Beast.* #8—Through 1/9: *Cape Fear.* Beg. 1/10: *Kuffs.* #9—*Star Trek VI.* #10—Through 1/9: *My Girl.* Beg. 1/10: *Grand Canyon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Hook.* #2—*Bugsy.*

501. BELLMORE—MOVIES—(783-7200). *Father of the Bride.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Prince of Tides.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Prince of Tides.* #2—*The Last Boy Scout.* #3—*JFK.* #4—*My Girl.* #5—Through 1/9: *For the Boys.* Beg. 1/10: *Kuffs.* #6—Through 1/9: *American*

Tail: Fievel Goes West; Cape Fear. Beg. 1/10: *Grand Canyon.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Father of the Bride.* #2—*Beauty and the Beast.* #3—*Bugsy.* #4—*Star Trek VI.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Hook.* #2—*Beauty and the Beast.* #3—*The Prince of Tides.* #4—*American Tail: Fievel Goes West; My Girl; Cape Fear.* #5—*The Addams Family.* #6—*Bugsy.* #7—*JFK.* #8—*Star Trek VI.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Beauty and the Beast.* #2—*Cape Fear; American Tail: Fievel Goes West.* #3—*Father of the Bride.* #4—*For the Boys; My Girl.* #5—*JFK.* #6—*Bugsy.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Hook.* #2—*The Last Boy Scout.* #3—Through 1/9: *Star Trek VI.* Beg. 1/10: *Kuffs.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Beauty and the Beast.* #2—*The Addams Family.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*My Girl.* #2—*Star Trek VI.* #3—*The Last Boy Scout.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Father of the Bride.* #2—*Bugsy.* #3—*Beauty and the Beast.* #4—*The Addams Family.* #5—*Hook.* #6—*Star Trek VI.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—Through 1/9: *Beauty and the Beast.* Beg. 1/10: *The Hand That Rocks the Cradle.* #2—*The Prince of Tides.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Hook.* #2—Through 1/9: *Hook.* Beg. 1/10: *Naked Lunch.* #3—*Bugsy.* #4—Through 1/9: *For the Boys.* Beg. 1/10: *Grand Canyon.* #5—*The Last Boy Scout.* #6—*Star Trek VI.*

515. MALVERNE—TWIN—(599-6966). #1—*Little Man Tate.* #2—*Curly Sue; My Girl.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Bugsy.* #2—*The Addams Family.* #3—*For the Boys.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Prince of Tides.* #2—*Father of the Bride.* #3—*Hook.* #4—Through 1/9: *My Girl.* Beg. 1/10: *Rush.* #5—*JFK.* #6—*The Last Boy Scout.* #7—*The Addams Family.* #8—Through 1/9: *Star Trek VI.* Beg. 1/10: *Kuffs.* #9—Through 1/9: *American Tail: Fievel Goes West; Cape Fear.* Beg. 1/10: *Grand Canyon.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Addams Family.* #2—*The Prince of Tides.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Prince of Tides.* #2—*The Last Boy Scout.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Curly Sue.* #2—*My Girl; Billy Bathgate; Black Robe.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty and the Beast.* #2—*JFK.* #3—*My Girl.* #4—*Star Trek VI.* #5—*The Fisher King.* #6—*Black Robe; American Tail: Fievel Goes West.* #7—*JFK.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Prince of Tides.* #2—*Hook.* #3—*The Last Boy Scout.* #4—*Cape Fear.* #5—*Hook.* #6—*Father of the Bride.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*JFK; American Tail: Fievel Goes West.* #2—*The Addams Family.* #3—*The Prince of Tides.* #4—*The Prince of Tides.* #5—*Beauty and the Beast.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*American Tail: Fievel Goes West; Cape Fear.* #2—*Father of the Bride.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Prince of Tides.* #2—*Beauty and the Beast.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*The Prince of Tides.* #2—*JFK.* #3—*For the Boys.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Hook.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Bugsy.* #2—*American Tail: Fievel Goes West; Ricochet.* #3—*Father of the Bride.* #4—*Hook.* #5—*Hook.* #6—*Star Trek VI.* #7—*Beauty and the Beast.* #8—*Cape Fear.* #9—*Strictly Business.* #10—*The Addams Family.* #11—*The Last Boy Scout.* #12—*House Party 2.* #13—*My Girl.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Hook.* #2—*The Last Boy Scout.* #3—Through 1/9: *Star Trek VI.* Beg. 1/10: *Kuffs.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*The Prince of Tides.* #3—*JFK.* #4—*Billy Bathgate; Other People's Money.* #5—*For the Boys.* #6—*JFK.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Addams Family.* #2—*Star Trek VI.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Prince of Tides.* #2—*Hook.* #3—*Bugsy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Addams Family.* Beg. 1/10: *Grand Canyon.* #2—*An American Tail: Fievel Goes West; Cape Fear.* Beg. 1/10: *The Hand That Rocks the Cradle; Kuffs.* #3—*Father of the Bride; The Last Boy Scout; Beauty and the Beast.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*JFK.* #2—*Star Trek VI.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Bugsy.* #2—*Star Trek VI.* #3—*JFK.* #4—*Father of the Bride.* #5—*The Last Boy Scout.* #6—*Hook.* #7—*The Prince of Tides.* #8—*Cape Fear.* #9—*For the Boys.* #10—*The Last Boy Scout; American Tail: Fievel Goes West.* #11—*The Addams Family; My Girl.* #12—*Beauty and the Beast; Hook.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Beauty and the Beast.* #2—*JFK.* #3—*My Girl.* #4—*Hook.* #5—*The Prince of Tides.* #6—*Star Trek VI.* #7—*Father of the Bride.* #8—*The Addams Family.* #9—*American Tail: Fievel Goes West; Cape Fear.* #10—*For the Boys; Star Trek VI.* #11—*Hook; The Last Boy Scout.* #12—*The Prince of Tides; Bugsy.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Prince of Tides.* #2—*Bugsy.* #3—*Hook.* #4—*Father of the Bride.* #5—Through 1/9: *The Last Boy Scout.* Beg. 1/10: *Kuffs.* #6—*JFK.* #7—*The Addams Family.* #8—*Star Trek VI.* #9—Through 1/9: *My Girl.* Beg. 1/10: *Grand Canyon.* #10—Through 1/9: *American Tail: Fievel Goes West; Cape Fear.* Beg. 1/10: *Rush.*

611. CORAM—PINE—(698-6442). #1—*Father of the Bride.* #2—*Hook.* #3—*Star Trek VI.* #4—*Beauty and the Beast.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 1/9: *Bugsy.* Beg. 1/10: *Grand Canyon.* #2—*The Prince of Tides.* #3—*Hook.* #4—*JFK.* #5—*Father of the Bride.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Father of the Bride.* #2—*Beauty and the Beast.* Beg. 1/10: *The Hand That Rocks the Cradle.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Hook.* #2—*The Prince of Tides.* #3—*Cape Fear; American Tail: Fievel Goes West.* #4—*JFK.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Addams Family.*

618. ISLIP—ISLIP—(581-5200). #1—*The Addams Family.* #2—*American Tail: Fievel Goes West; Cape Fear.* #3—*Bugsy.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*American Tail: Fievel Goes West; Cape Fear.* #2—*The Prince of Tides.* #3—*The Last Boy Scout.* #4—*Beauty and the Beast.*

620. LINDENHURST—LINDENHURST—(957-5400). *Other People's Money.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hook.* #2—*Bugsy.* #3—*Star Trek VI.* #4—*Beauty and the Beast.* #5—*The Last Boy Scout.* #6—*My Girl; For the Boys.* #7—*The Prince of Tides.* #8—*Cape Fear; American Tail: Fievel Goes West.*

623. NORTHPORT—NORTHPORT—(261-8600). *Other People's Money.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Prince of Tides.* #2—*Father of the Bride.* #3—*Bugsy.* #4—*JFK.* #5—Through 1/9: *Hook.* Beg. 1/10: *Naked Lunch.* #6—*Hook.* #7—*The Last Boy Scout.* #8—*The Addams Family.* #9—Through 1/9: *My Girl.* Beg. 1/10: *Grand Canyon.* #10—*Star Trek VI.* #11—*Beauty and the Beast.* #12—Through 1/9: *American Tail: Fievel Goes West; For the Boys.* Beg. 1/10: *Kuffs.* #13—Through 1/9: *Cape Fear.* Beg. 1/10: *The Hand That Rocks the Cradle.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*JFK.* #2—*The Prince of Tides.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Overseas.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Hook.* #2—*Star Trek VI.* #3—*The Prince of Tides.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Other People's Money.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Addams Family.* #2—*Beauty and the Beast.* #3—Through 1/9: *Star Trek VI.* Beg. 1/10: *Rush.* #4—Through 1/9: *The Last Boy Scout.* Beg. 1/10: *Kuffs.* #5—Through 1/9: *For the Boys; Cape Fear.* Beg. 1/10: *Bugsy.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Father of the Bride.* #2—*Hook.* #3—*The Addams Family.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Beauty and the Beast.* #2—*Father of the Bride.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Addams Family.* #2—*Father of the Bride.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Bugsy.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*JFK.* #2—*Father of the Bride.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*JFK.* #2—*Bugsy.* #3—*Bugsy.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Prince of Tides.* #2—*Father of the Bride.*

704. HARRISON—CINEMA—(835-9800). *The Addams Family.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*American Tail: Fievel Goes West; The Addams Family.* #2—*Beauty and the Beast.* #3—*My Girl; Cape Fear.* #4—*Star Trek VI.* #5—*Bugsy.* #6—*The Last Boy Scout.* #7—*JFK.* #8—*The Prince of Tides.* #9—*Hook.* #10—*Father of the Bride.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *JFK.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Prince of Tides.* #2—*Hook.* #3—*Bugsy.* #4—Through 1/9: *For the Boys; My Girl.* Beg. 1/10: *Grand Canyon.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Bugsy.* #2—*Hook.* #3—*The Prince of Tides.* #4—*Beauty and the Beast.* #5—*The Addams Family.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Last Boy Scout.* #2—*JFK.* #3—*Hook.* #4—*Father of the Bride.*

716. PELHAM—PICTURE HOUSE—(738-3160). *For the Boys; Cape Fear.*

718. RYE—RYE RIDGE—(939-8177). #1—*Father of the Bride.* #2—*Beauty and the Beast.* Beg. 1/10: *The Hand That Rocks the Cradle.*

719. SCARSDALE—FINE ARTS—(723-6699). *Rhapsody in August.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Hook.* #2—*The Prince of Tides.* #3—*The Last Boy Scout.*

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#4—Through 1/9: *My Girl*. Beg. 1/10: *Grand Canyon*. #5—Through 1/9: *Cape Fear*. Beg. 1/10: *Kuffs*. #6—*The Addams Family*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Prince of Tides*. #2—*JFK*. #3—*Hook*. #4—Through 1/9: *The Last Boy Scout*. Beg. 1/10: *Grand Canyon*. #5—*Bugsy*. #6—Through 1/9: *My Girl*. Beg. 1/10: *Rush*. #7—Through 1/9: *Cape Fear*. Beg. 1/10: *Kuffs*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Cape Fear*. #2—*The Last Boy Scout*. #3—*My Girl*. #4—*Beauty and the Beast*. #5—*The Last Boy Scout*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*The Addams Family*. #2—*Father of the Bride*. #3—*The Prince of Tides*. #4—*Hook*. #5—*Beauty and the Beast*. Beg. 1/10: *The Hand That Rocks the Cradle*. #6—*American Tail: Fievel Goes West; Cape Fear*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*JFK*. #2—*Bugsy*.

757. NYACK—CINEMA EAST—(358-6631). *JFK*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Beauty and the Beast*. #2—*Hook*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Father of the Bride*.

764. LAFAYETTE—(357-6030). *The Prince of Tides*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cape Fear*. #2—*Hook*.

801. DANBURY—CROWN CINE—(743-2200). #1—*The Prince of Tides*. #2—*Beauty and the Beast*. #3—*Bugsy*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Father of the Bride*. #2—*JFK*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Star Trek VI*. #2—*The Addams Family*. #3—*The Last Boy Scout*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Father of the Bride*. #2—*My Girl; Cape Fear*.

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy*. #2—*Cape Fear; An American Tail: Fievel Goes West*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*For the Boys*. #2—*JFK*. #3—*The Prince of Tides*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Hook*. #2—*The Prince of Tides*.

810. NORWALK—CINEMA—(838-4504). #1—*Star Trek VI*. #2—*The Last Boy Scout*.

813. SOUTH NORWALK—SONO—(866-9202). 1/7–9: *Rambling Rose* (1991). 1/10–13: *Overseas* (1991). 1/14–19: *The Rapture* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Star Trek VI*. #2—*The Last Boy Scout*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Father of the Bride*. #2—*The Addams Family*. #3—*My Girl*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Hook*. #2—*Beauty and the Beast*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*My Girl*. #2—*Beauty and the Beast*. #3—*Star Trek VI*. #4—*The Last Boy Scout*. #5—*Hook*. #6—*Bugsy*.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Father of the Bride*. #2—*The Last Boy Scout*. #3—*The Addams Family*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Addams Family*. #2—*The Prince of Tides*. #3—*JFK*. #4—*Bugsy*.

821. WESTPORT—POST—(227-0500). *Hook*.

822. WILTON—CINEMA—(762-5678). *Beauty and the Beast*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Prince of Tides*. #2—*Hook*. #3—*The Last Boy Scout*. #4—*The Addams Family; American Tail: Fievel Goes West*. #5—*Star Trek VI; Cape Fear*.

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*The Last Boy Scout*. #2—*Hook*. #3—*The Addams Family*. #4—*Beauty and the Beast*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Hook*. #2—*Bugsy*. #3—*Star Trek VI*. #4—*Father of the Bride*. #5—*The Prince of Tides*. #6—*Cape Fear; American Tail: Fievel Goes West; My Girl*. #7—*The Addams Family*. #8—*Beauty and the Beast*. #9—*The Last Boy Scout*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*My Girl*. #2—*Father of the Bride*. #3—*The Prince of Tides*. #4—*Bugsy*. #5—*Star Trek VI*. #6—*Beauty and the Beast*. #7—*JFK*. #8—*JFK*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*American Tail: Fievel Goes West; Cape Fear*. #2—*The Last Boy Scout*. #3—*The Addams Family*. #4—*The Last Boy Scout*. #5—*Hook*. #6—*Hook*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*The Addams Family*. #2—*For the Boys*. #3—*Star Trek VI*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*My Girl; American Tail: Fievel Goes West; The Addams Family*. #2—*Cape Fear; Star Trek VI*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Addams Family*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Last Boy Scout*. #2—*Hook*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Last Boy Scout*. #2—*Star Trek VI*. #3—*For the Boys*. #4—*My Girl*. #5—*The Addams Family; Beauty and the Beast*.

913. NUTLEY—FRANKLIN TRIPLEX—(667-1777). #1—*The Prince of Tides*. #2—*Father of the Bride*. #3—Through 1/9: *The Addams Family*. Beg. 1/10: *The Hand That Rocks the Cradle*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Cape Fear*. #2—*Bugsy; For the Boys*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*American Tail: Fievel Goes West; Cape Fear*. #2—*Father of the Bride*. #3—*Bugsy*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Star Trek VI; Beauty and the Beast*. #2—*My Girl*.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Beauty and the Beast*. #2—*Strictly Business; My Girl*. #3—*The Addams Family*. #4—*JFK*. #5—*The Last Boy Scout*. #6—*American Tail: Fievel Goes West; Cape Fear*. #7—*Hook*. #8—*Father of the Bride*. #9—*The Prince of Tides*. #10—*Star Trek VI*. #11—*The Last Boy Scout*. #12—*Bugsy*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*JFK*. #2—*The Prince of Tides*. #3—*Hook*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Prince of Tides*. #2—*JFK*. #3—*Hook*.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Beauty and the Beast*.

931. CRANFORD—CRANFORD—(276-9120). #1—*American Tail: Fievel Goes West; Cape Fear*. #2—*Bugsy*.

932. ELIZABETH—ELMORA—(352-3483). *Star Trek VI*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*The Prince of Tides*. #2—*Bugsy*. #3—*Father of the Bride; Hook*. #4—*The Last Boy Scout*. #5—*Cape Fear*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Addams Family*. #2—*Star Trek VI*. #3—*Beauty and the Beast*. #4—*The Last Boy Scout*. #5—*Hook*.

935. UNION—LOST PICTURE SHOW—(964-4497). *Black Robe*.

936. UNION—UNION—(686-4373). #1—*The Addams Family*. #2—*The Prince of Tides*.

937. WESTFIELD—RIALTO—(232-1288). #1—*The Prince of Tides*. #2—*Hook*. #3—Through 1/9: *My Girl*. Beg. 1/10: *Grand Canyon*.

938. WESTFIELD—TWIN—(654-4720). #1—*Beauty and the Beast*. #2—*Father of the Bride*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Bugsy*. #2—*Father of the Bride*. #3—*Hook*. #4—*The Addams Family*. #5—*Cape Fear; American Tail: Fievel Goes West*.

951. CLOSTER—CLOSTER—(768-8800). *Star Trek VI*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Bugsy*. #2—*The Addams Family*. #3—*American Tail: Fievel Goes West; Cape Fear*. #4—*The Last Boy Scout*.

953. EMERSON—QUAD—(261-1000). #1—*The Addams Family*. #2—*Cape Fear*. #3—*Star Trek VI; My Girl*. #4—*American Tail: Fievel Goes West*.

956. FORT LEE—LINWOOD—(944-6900). #1—*JFK*. #2—*The Prince of Tides*.

959. PARAMUS—CINEMA 35—(845-5070). *The Man in the Moon*.

960. PARAMUS—BERGEN MALL—(845-4449). *American Tail: Fievel Goes West; For the Boys*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Prince of Tides*. #2—*Cape Fear*. #3—*The Addams Family*. #4—*Star Trek VI*. #5—*JFK*. #6—*Hook*. #7—*Beauty and the Beast*. #8—*Bugsy*. #9—*The Prince of Tides; Hook*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Father of the Bride*. #2—*My Girl*. #3—*The Last Boy Scout*.

963. RAMSEY—RAMSEY CINEMA—(825-2090). #1—*Beauty and the Beast*.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Father of the Bride*. #2—*American Tail: Fievel Goes West; Cape Fear*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Last Boy Scout*. #2—*JFK*. #3—*The Prince of Tides*. #4—*Bugsy*. #5—*Father of the Bride*. #6—*JFK*. #7—*Hook*. #8—*American Tail: Fievel Goes West; Cape Fear*. #9—*For the Boys; My Girl*. #10—*Star Trek VI; Beauty and the Beast; The Addams Family*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*American Tail: Fievel Goes West; The Addams Family*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Addams Family*. #2—*The Prince of Tides*. #3—*My Girl; For the Boys*. #4—*Star Trek VI*.

969. TEANECK—MOVIE CITY—(836-3334). #1—*Father of the Bride*. #2—*For the Boys; American Tail: Fievel Goes West*. #3—*The Last Boy Scout*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Prince of Tides*. #2—*My Girl*. #3—*For the Boys*. #4—*Beauty and the Beast; JFK*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Beauty and the Beast; Bugsy*. #2—*Father of the Bride*. Beg. 1/10: *The Hand That Rocks the Cradle*.

972. WESTWOOD—PASCACK—(664-3200). #1—*Hook*. #2—*The Prince of Tides*. #3—*The Prince of Tides*. #4—*JFK*.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★**THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) A gourmet meal made up entirely of exquisite hors d'oeuvre. The plot is ramshackle at best—Uncle Fester comes back, but is *it* really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation. As Gomez Addams, Raul Julia does his south-of-the-border bravura charm to rotting perfection, and as Morticia, Anjelica Huston, all sharp angles and drooping erotic languor, gives perhaps the most consistently ironic performance since Marlene Dietrich took off her furs. Whispering masochistic nothings into each other's ears, they are preposterously romantic—the last truly happy married couple in America. (12/2/91) PG-13. **2, 5, 18, 24, 32, 62, 67, 85, 91, 157, 158, 160, 203, 210, 215, 216, 219, 220, 222, 302, 304, 305, 305, 315, 317, 319, 322, 406, 505, 509, 512, 516, 517, 519, 524, 530, 534, 601, 606, 608, 610, 617, 618, 625, 634, 635, 638, 704, 706, 709, 723, 755, 803, 816, 819, 820, 900, 901, 902, 905, 906, 908, 910, 912, 913, 919, 934, 936, 950, 952, 953, 961, 965, 966, 967**

AN AMERICAN TAIL: FIEVEL GOES WEST—(1 hr. 36 min.; 1991) Go West, young mouse. Fievel Mousekewitz puts on his spurs to tame the wild, wild West. An animated film with the voices of Jimmy Stewart, Dom DeLuise, John Cleese, and Amy Irving. G. **20, 38, 59, 68, 150, 158, 160, 200, 211, 214, 314, 401, 503, 505, 506, 517, 522, 524, 524, 530, 601, 606, 608, 610, 616, 618, 619, 621, 625, 706, 755, 807, 900, 902, 905, 908, 917, 919, 931, 950, 952, 953, 960, 964, 965, 966, 969**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. As missionaries woo Indians and battle one another—John Lithgow has an amusingly creepy turn as a righteous evangelist—Babenco undercuts our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. He also undercuts some of the actors, though he wins Daryl Hannah's best work in years as Leslie's open-minded and emotionally-hungry missionary wife. Quinn gives an engrossing, superbly tormented performance—his choked line readings recall the best of Montgomery Clift—and we're ready to follow him as he works through Martin's wrenching spiritual transformation. In the end, he's just another figure caught in a cruelly ironic pattern; whatever their intentions, all the characters wind up destroying what they care about most. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force; it shows the tragedy lurking in modernity's fascination with "primitive" cultures we need only touch to destroy. (Powers, 12/9/91) R. **19, 61**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. Within its utilitarian limits, the movie is lively and well told, though the cynical will note that the heroine, Belle, has been made politically correct—she loves to read and rejects the advances of a handsome, overmuscled El Narcisso who wants to have six sons with her. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. (11/25/91) G. **10, 19, 26, 40, 55, 66, 87, 87, 155, 157, 158, 160, 206, 211, 214, 216, 218, 220, 222, 301, 306, 309, 316, 319, 400, 406, 504, 505, 506, 509, 512, 513, 522, 524, 526, 530, 601, 606, 608, 611, 613, 619, 621, 625, 634, 636, 706, 709, 718, 753, 755, 759, 801, 817, 818, 822, 901, 902, 904, 912, 918, 919, 930, 934, 938, 961, 963, 965, 970, 971**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. Jacques Rivette may never come closer to a hit than with this magisterial four-hour film about a once-celebrated painter, Edouard Frenhofer (Michel Piccoli), who, after a decade of timorous inactivity, picks up his brushes and attempts to transform a beautiful young woman, Marianne (Emmanuelle Béart), into a crowning masterpiece. Filmmaking doesn't come purer or more elemental than this, which makes it a sweet irony that one key reason for its popular success isn't Rivette's avant-garde daring but our own dèrriere-garde voyeurism: The gorgeous, violin-shaped Béart is naked for nearly two hours. (Powers, 11/18/91) NR. **10**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Dir. by Bruce Beresford. With Lothaire Bluteau. R. **3, 8, 26, 38, 521, 522, 935**

BORN TO SKI—(1 hr. 41 min.; 1991) Sports filmmaker Warren Miller takes a look at the world of skiing, including profiles of exotic ski resorts, the world's most dangerous slopes, and the latest crazes in winter sports. NR. **13**

★**BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas—a visionary goon who worked on his diction and manners and who hated his buggy nickname—and he gives a complex and rousing performance. The filmmakers have cleaned up their hero a bit, transforming a movie-struck psychopath into a feverish near-genius: Bugsy has become another version of the Great Gatsby (né James Gatz), who, in his creator's immortal words, "sprang from his Platonic conception of himself." Nattily dressed, tanned, a culture lover, Ben (as he liked to be called) enters a room, races around his opponents, surrounding, one-upping, intimidating. He is genial, a jokester, but his act is a mix of hustle and menace, and there's murder in his soul. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. With superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). Cinematography by Allen Daviau; music by Ennio Morricone. (12/16/91) R. **9, 19, 26, 33, 60, 67, 85, 150, 158, 160, 203, 204, 210, 214, 217, 219, 220, 222, 304, 307, 313, 314, 317, 319, 401, 500, 504, 505, 506, 512, 514, 516, 530, 600, 606, 608, 610, 612, 618, 621, 625, 634, 639, 702, 702, 706, 708, 709, 724, 756, 801, 807, 818, 820, 902, 904, 916, 917, 919, 931, 933, 950, 952, 961, 965, 971**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). In the original, chaos and evil were out there—something to be warded off. Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. He has one great scene, though—when he talks softly and feelingly to the teenager, who almost trusts him. For the rest, Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The camera runs in and out; the cutting throws us around the room; the actors look as if their heads are being squeezed in a winepress. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. With Joe Don Baker, Fred Thompson, and, in bit roles, Peck and Mitchum. (11/25/91) R. **12, 19, 22, 31, 52, 52, 68, 158, 160, 200, 206, 214, 218, 219, 300, 302, 304, 313, 315, 319, 321, 400, 406, 503, 505, 506, 517, 523, 524, 530, 601, 606, 608, 610, 616, 618, 619, 621, 625, 634, 706, 716, 723, 724, 753, 755, 800, 805, 807, 900, 902, 905, 908, 916, 917, 919, 931, 933, 950, 952, 953, 961, 964, 965**

MOVIES

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles, the novelist who has written and directed five independently produced movies, appeared in his recent projects to be developing an alarming penchant for draining the life out of interesting subjects. But he's done the opposite this time, pumping up his characters, filling them with tempestuous emotions, while himself displaying a heavy charge of despair. *City of Hope* is about urban rot, yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and secondhand. We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian-American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclean. (10/28/91) R. **14**

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. Kieslowski takes these feelings very seriously, conjuring an Other World beyond ordinary human experience, and attuning himself to the inscrutable workings of human destiny. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. She's a great and beguiling presence, and Kieslowski's camera views her rapturously—even as the rest of his movie is gazing with respect at the world's appalling, exhilarating, ineffable strangeness. Terse as a Western, romantic as an opera, this is a movie about the unsolved mystery of life that isn't afraid to be mysterious. (Powers, 11/18/91) R. **81**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **14**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) Reviewed in this issue. PG. **10, 14, 21, 34, 44, 44, 66, 89, 89, 158, 160, 200, 206, 214, 215, 219, 220, 300, 302, 306, 308, 312, 314, 322, 401, 406, 501, 504, 506, 512, 517, 523, 524, 530, 601, 606, 608, 610, 611, 612, 613, 625, 635, 636, 638, 700, 703, 706, 714, 718, 755, 760, 802, 805, 816, 819, 902, 904, 913, 917, 919, 933, 938, 950, 962, 964, 965, 969, 971**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. **20, 38, 42, 522, 762**

★**FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars, many decades, singing and dancing through innocent times, periods of anti-Communist righteousness, the nihilism of Vietnam, the slick patriotism of the present. The changing American moods are filtered through the conventions of patriotic entertainment, and, amazingly, this device never seems shallow—perhaps because all the observations are grounded in the show-biz life, the cynical yet hopeful bantering of people who must always face an audience. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowness of the man very touchingly. It's Midler's movie. (12/2/91). R. **12, 20, 31, 59, 59, 200, 314, 320, 503, 506, 514, 516, 527, 533, 606, 608, 621, 625, 634, 708, 716, 808, 906, 912, 916, 960, 965, 967, 969, 970**

★**FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **38, 58**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **53**

GRAND CANYON—(2 hrs. 20 min.; 1991) Reviewed in this issue. R. **7, 48, 219, 302, 304, 311, 319, 406, 503, 514, 517, 601, 610, 612, 625, 708, 723, 724, 937**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 19, 26, 34, 55, 66, 85, 203, 222, 317, 513, 601, 613, 625, 718, 755, 913, 971**

HIGH HEELS—(1 hr. 55 min.; 1991) Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. With Marisa Paredes as a great singer-actress who returns to Madrid and the daughter she abandoned years earlier, and Victoria Abril as the daughter, a creepily competitive yet haplessly loving rival. High and low camp mixed together (12/16/91) R. **9, 81**

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's tau but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like mos Mamet heroes, he uses daily routine to ward off th demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Perhaps because *Homicide's* a way of confronting Mamet's own Jewishness, his finest filmmaking to date is in the scenes setting up Bobby's spiritual crisis; they bare racial wounds with a ferocious honesty. It's racial fury that first triggers Bobby's search for his Jewishness—he's flabbergasted when a black superior calls him a "little kike"—and Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **38**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. Peter enters a Neverland that is a cross between your local Burger King and a particularly congested page of *Where's Waldo?* He discovers he can't fly, and in a remarkably unpleasant sequence, he is indoctrinated in buoyancy by a multicultural group of Lost Boys, a skate-boarding crew who seem to have spent the recent years in the jungle watching *Teenage Mutant Ninja Turtles*. As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. And Bob Hoskins, as Smee, Hook's obsequious partner in larceny, does a great double-pump windup in a pirate baseball game. The rest of the movie is corporate whimsy. How can you make a $70-million movie about recovering your innocence? With Maggie Smith. (1/6/92) PG. **7, 18, 18, 33, 33, 53, 67, 85, 150, 155, 158, 160, 160, 200, 200, 204, 213, 217, 218, 219, 220, 222, 300, 304, 307, 313, 313, 315, 315, 316, 318, 406, 500, 505, 507, 512, 514, 514, 517, 523, 523, 528, 530, 530, 532, 600, 606, 606, 608, 608, 610, 611, 612, 616, 621, 625, 625, 632, 635, 706, 708, 709, 714, 723, 724, 755, 759, 800, 809, 817, 818, 821, 900, 901, 902, 905, 905, 911, 919, 920, 922, 933, 934, 937, 950, 961, 961, 965, 972**

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **50**

★**JFK**—(3 hrs. 8 min.; 1991) All right, everybody, calm down. It's just a *movie*, remember? And as a movie, some of it is stunning. Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. He gives alternate versions, works out suppositions. After strategically placing these many pieces of visual information within the story of Garrison's investigation, Stone gathers them at the end, so that they now link up and comment on each other.

Once again the motorcade rounds the corner of Dealey Plaza, only this time we see a concerted plot involving three teams of shooters. The effect of this reconstructed assassination is emotionally devastating. The rest of the movie is a mixed bag: Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. The movie is a puzzle, an adventure. Don't be afraid of it. (1/6/92) R. **9, 9, 19, 64, 79, 158, 160, 206, 210, 213, 219, 301, 306, 311, 311, 318, 406, 503, 505, 506, 517, 522, 522, 524, 527, 533, 533, 603, 606, 608, 610, 612, 616, 625, 627, 700, 702, 706, 707, 714, 724, 756, 757, 802, 808, 820, 904, 904, 919, 920, 922, 956, 961, 965, 965, 970, 972**

KUFFS—(1 hr. 40 min.; 1991) After his brother is gunned down in the line of duty, a 21-year-old high-school dropout (Christian Slater) inherits a private police-patrol service and a personal vendetta. PG-13. **5, 19, 31, 38, 68, 87, 300, 304, 406, 503, 507, 517, 532, 601, 610, 625, 634, 723, 724**

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex–CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Joel Silver. R. **7, 18, 24, 33, 33, 60, 67, 85, 91, 150, 155, 156, 157, 158, 158, 160, 160, 208, 210, 211, 213, 217, 218, 219, 220, 222, 300, 303, 307, 310, 310, 314, 317, 319, 406, 503, 507, 510, 514, 517, 520, 523, 530, 532, 601, 606, 606, 608, 610, 619, 621, 625, 634, 706, 714, 723, 724, 753, 753, 803, 810, 815, 818, 819, 900, 901, 902, 905, 905, 911, 912, 919, 919, 933, 934, 952, 962, 965, 969**

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post–World War II London, Derek Bentley and Chris Craig were convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. With Chris Eccleston and Paul Reynolds. R. **49**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **14**

MADAME BOVARY—(2 hrs. 10 min.; 1991) Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife and her ill-fated attempts to escape her bourgeois life. With Isabelle Huppert as Emma. PG. **3, 43**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **18, 54**

MY FATHER IS COMING—(1 hr. 22 min.; 1991) Monika Treut writes and directs the story of Vicky, a young girl whose attempts to escape her German roots and find fame in Manhattan are stymied by a visit from her conservative Bavarian father. NR. **14**

MY GIRL—(1 hr. 32 min.; 1991) Anna Chlumsky (Vada Sultenfuss) plays a saucy, confused eleven-year-old girl who lives with her mortician father Harry (Dan Aykroyd). Unnerved by the cadavers brought into their home and forever blaming herself for her mother's death, she feels comfortable only with her shy pal Thomas J. (*Home Alone*'s Macaulay Culkin), with whom she shares her first kiss. Zieff finds the sweetness in Culkin and the chipmunk-cheeked Chlumsky, which only makes it all the more shocking when, in the movie's most talked-about twist, Thomas J. is stung to death by bees. Kids will certainly survive this death, but many parents will be driven crazy by the last half-hour's bald attempts to get the audience sobbing. (Bring back the bees.) The movie celebrates life's healing power, and while Vada confronts death, her father is reborn, falling in love with a cheery makeup artist (Jamie Lee Curtis). Both Aykroyd and Curtis turn in warmhearted performances. He, in particular, is finally becoming a convincing screen actor. (Powers, 12/9/91) PG. **5, 18, 36, 59, 67, 85, 158, 160, 200, 214, 219, 304, 307, 309, 314, 319, 406, 503, 505, 506, 510, 601, 517, 521, 522, 530, 606, 608, 610, 621, 625, 706, 708, 723, 724, 753, 805, 816, 818, 902, 904, 908, 912, 918, 919, 937, 953, 962, 965, 967, 970**

★**MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father. The sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 38, 813**

NAKED LUNCH—(1 hr. 55 min.; 1991) An adaptation of William S. Burroughs's surrealistic novel about William Lee, expert pest exterminator and former junkie, and the hallucinogenic trip he takes to the bizarre world of Interzone. Directed by David Cronenberg. With Peter Weller. R. **7, 46, 59, 310, 514, 625**

★**OTHER PEOPLE'S MONEY**—(1 hr. 40 min.; 1991) In this hyperbolic comedy about a 1980s-type corporate raider, Danny De Vito has a perfect role—Lawrence Garfield, an undersize, overgrown kid from the Bronx who has made hundreds of millions and isn't satisfied. Garfield could not be called cold or sleek. He may be a ruthless predator, but he's still hustling, still thrilled at the chase, still looking for something. De Vito gives him gleeful energy and also corners of sadness and longing. *Other People's Money*, which the veteran Alvin Sargent has adapted from Jerry Sterner's popular Reagan-era play, turns into a debate between two kinds of capitalism—Larry's high-finance wizardry, which produces money for shareholders but creates little or nothing in the way of jobs or goods, and the old-fashioned industrial management of Andrew "Jorgy" Jorgenson (Gregory Peck), the virtuous chairman of the board of the old Rhode Island company. Norman Jewison directed, in his pressured, blustering mode. (11/4/91) R. **58, 533, 620, 623, 633**

OVERSEAS—(1 hr. 36 min.; 1991) In French, with Eng. subtitles. The French actress Brigitte Rouan stars in and directed this drama about three very privileged, very different sisters caught in the political unraveling of French Colonial Africa. With Nicole Garcia, Marianne Basler. NR. **14, 630**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14**

★**THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Moviegoers who take the long view will think of the expansive narrative films made in the forties and fifties from novels by Edna Ferber, Sloan Wilson, and Herman Wouk. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. But as the New York psychoanalyst Susan Lowenstein, she is like a piece of waxed fruit with long nails. Try not to giggle: The rest of the movie is worth attention. (12/16/91) R. **9, 19, 25, 41, 62, 67, 67, 80, 83, 85, 155, 158, 160, 200, 200, 204, 206, 214, 217, 219, 300, 302, 304, 306, 308, 310, 315, 315, 318, 406, 502, 503, 505, 513, 517, 519, 520, 523, 524, 524, 526, 527, 533, 533, 600, 606, 608, 608, 610, 612, 616, 619, 621, 625, 627, 632, 703, 706, 708, 709, 723, 724, 755, 764, 801, 808, 809, 820, 900, 902, 904, 913, 919, 920, 922, 933, 936, 937, 956, 961, 961, 965, 967, 970, 972, 972**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3, 55**

RHAPSODY IN AUGUST—(1 hr. 38 min.; 1991) On holiday in the countryside outside Nagasaki, three generations have their reflections on the effects of war interrupted by the sudden arrival of a foreigner (Richard Gere). Directed by Akira Kurosawa. With Sachiko Murese, Hisashi Igawa, and Narumi Kayashima. PG. **81, 719**

RUSH—(2 hrs.; 1991) *Reviewed in this issue.* R. **10, 19, 33, 55, 300, 307, 313, 319, 517, 610, 634, 724**

STAR TREK VI: THE UNDISCOVERED COUNTRY—(1 hr. 50 min.; 1991) The original crew members reassemble for their sixth and last mission, bringing peace to the final frontier. Directed by Nicholas Meyer (Star Trek II). PG. **9, 19, 24, 36, 36, 59, 59, 65, 157, 158, 160, 208, 210, 211, 213, 216, 219, 300, 304, 305, 305, 315, 319, 406, 504, 505, 507, 510, 512, 514, 517, 522, 530, 532, 534, 603, 606, 608, 608, 610, 611, 621, 625, 632, 634, 706, 803, 810, 815, 818, 900, 902, 904, 906, 908, 912, 918, 919, 932, 934, 951, 953, 961, 965, 967**

THE STATION—(1 hr. 32 min.; 1991) One stormy night at a provincial train station in Italy, a sleepy stationmaster is awakened by Flavia, a glamorous young heiress fleeing from a quarrelsome boyfriend. While Flavia waits through the night for the next train to Rome, she and the shy stationmaster enter into an unlikely acquaintance. Directed by Sergio Rubini. NR. **63**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **13**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.Wim Wenders directs a gangbuster cast (William Hurt, Solveig Dommartin, Sam Neill, Max von Sydow, and Jeanne Moreau) in this Hitchcockian love story set in 1999 and shot around the world ("in no less than seven countries"). R. **3, 45**

YOUNG SOUL REBEL—(1 hr. 43 min.; 1991) A young British filmmaker uncovers the rising black youth subculture that ran alongside the noisy punk movement in 1977 London. Dir. Isaac Julien. NR. **10**

REVIVALS

BOXCAR BERTHA—(1 hr. 32 min.; 1972) A convincing and intelligent film portraying the life of a quartet of robbers during the Depression. With Barbara Hershey and David Carradine. Dir. Martin Scorsese. **6**

THE 400 BLOWS—(1 hr. 29 min.; 1959) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. **8**

MACBETH—(1 hr. 45 min.; 1948) Orson Welles directed and stars in this strange version of Shakespeare's play, with artificial-looking sets and actors speaking in thick Scottish accents. With Jeanette Nolan, Dan O'Herlihy, Edgar Barrier, and Roddy McDowall. **8**

MEAN STREETS—(1 hr. 50 min.; 1973) Martin Scorsese's tormented love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid Mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. **6**

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN—(1 hr. 28 min.; 1988) In Spanish, Eng. subtitles. A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. The movie is a sensual and glittering celebration of women. With Antonio Banderas, Rossy de Palma, and María Barranco. R. **14**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, January 8

TWO SHAKESPEAREAN ACTORS—Richard Nelson's play about England's leading actor William Macready (Brian Bedford) and America's matinee idol Edwin Forrest (Victor Garber), whose different interpretations of *Macbeth* caused theatergoers to riot on Astor Place in New York in 1849; directed by Jack O'Brien. Others in the cast of 28 are Frances Conroy, Zeljko Ivanek, Eric Stoltz, Tom Aldridge, Laura Innes, Hope Davis, Alan Brasington, Le Clanche du Rand, Bill Moor, James Murtagh, Judy Kuhn. Previewing now prior to a 1/12 opening. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25–$37.50;through 2/9. **Cort Theater**, 138 West 48th Street (239-6200). 2 hrs. 45 mins. **IRLS**

THE VISIT—Jane Alexander stars with Harris Yulin in a revival of Friedrich Durrenmatt's play, adapted by Maurice Valency and directed by Edwin Sherin. A woman plots a vicious revenge on the man who wronged her in her youth, when she visits him in later years. With Jarlath Conroy, Gordon Joseph Weiss, Adam Hoch, Ellen Lancaster, Paul Kandel, Richard Levine, Timothy Britten Parker, Millian Lewis, Doug Stender, Kelly Walters,Tom Tammi. Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2; $25–$35. Previewing now prior to a 1/23 opening; runs through 2/23. **Roundabout Criterion Center**, Stage Right, 1530 Broadway, at West 45th Street (869-8400). 2 hrs. 30 mins. **IRLS**

Tuesday, January 14

CRAZY HE CALLS ME—Polly Draper and Barry Miller are the stars of Abraham Tetenbaum's two-character play, set in 1930s Brooklyn and focusing on the interaction between a female charity worker and a lawyer; directed by John Ferraro. Previews start 1/14 prior to a 1/27 opening. Prior to opening–Tuesday–Saturday at 8 p.m., Wednesday and Saturday at 2, Sunday at 3; from 1/27, Monday through Saturday at 8, Wednesday and Saturday at 2; $12–$35; and no more Sunday performances. **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs. **IRLS**

A LITTLE HOTEL ON THE SIDE—Tony Randall, Lynn Redgrave, Rob Lowe, Maryann Plunkett, Paxton Whitehead are stars of this comedy pondering the thought "no place to bring a new bride," written by Georges Feydeau and Maurice Desvalliers, translated by John Mortimer, and directed by Tom Moore. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $35 to $40. Previews begin 1/15 prior to a 1/26 opening. At the **Belasco Theate**, 111 West 44th Street (239-6200). **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; choreographed by Gillian Lynne. Splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32–$50. Saturday at 2, Sunday at 3, Monday–Saturday (except Thursdays, which are dark) at 8 p.m., $32.50–$60. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. At **Lunt-Fontanne**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday–Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2, $40–$60. **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast consists of Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy (who all return home 3/5, when an American cast will take their place.) Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2 p.m.; Sunday at 3; $30–$42.50. **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, George Forrest; based on the Vicki Baum novel, it takes place in an international Berlin hotel in the 1920s; directed, choreographed by Tommy Tune. With Cyd Charisse, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday–Saturday at 8, Saturday and Wednesday at 2; $40–$60. Opened: 11/12/89. **Martin Beck**, 302 West 45th Street (239-6200). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. With David Chandler, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Monday–Saturday at 8, Wednesday and Saturday at 2; $27.50–$45. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter; lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (who plays Eponine from 1/7 to 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30–$60. $16 tickets available at box office, Monday–Thursday, for students and senior citizens with I.D.s; 2 to a person. **Imperial**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle are the present stars of the musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 p.m. and Saturdays at 8 p.m.) Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $42.50. At the **Music Box Theater**, 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver (the Creature's love and protégée), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m.; $35 to $60. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday through Saturday at 8; Sunday at 3; $35–$60; Wednesday at 2, $30–$52.50; Saturday at 2 p.m., $30–$55. Opened: 4/25/91. At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

HE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Actors Fund Benefit 1/19 at 7:30. Opened: 5/1/91. At the **Palace**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical*. Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

AS YOU LIKE IT—Shakespeare's play, directed by Anthony Cornish, tells of the younger son (Arnie Burton) of a noble family, and his love (Joanne Camp), who are banished from a tyrant's court and flee into the forest. Featured in the cast are Craig Bockhorn, Donnah Welby, Robin Leslie Brown, Hank Wagner, Laura Rathgeb, Dan Daily, Frank Lowe, Wynn Harmon, Alex Leydenfrost, David Gottlieb, Stuart Lerch, and Wynn Harmon. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; $14 to $16; through 1/25. At the **Pearl Theater**, 125 West 22nd Street (645-7708).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander, Bernie Landis. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2, Sunday at 3; $25 to $32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BELLA, BELLE OF BYELORUSSIA—Jeffrey Essman's play, directed by Christopher Ashley, with music and lyrics by Michael John LaChiusa, is about life in what was the Soviet Union in 1989, and revolves around an idealistic young woman (Claire Beckman) employed in a Minsk tractor factory. Featured in the cast are Paul Stolarsky, Ann Mantell, Willis Sparks, Becca Lish, Jefferson Mays, and Harriet Harris. Through 2/2; Tuesday–Saturday at 8, Sunday at 3 and 7; $24 to $26. **WPA Theater**, 519 West 23rd Street (206-0523).

THE BELLS—A one-man bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, starring Everett Quinton; and directed by Eureka. Friday at 11 p.m., Saturday at 10 p.m.; $15. At the **Charles Ludlam Theater**, One Sheridan Square (691-2271).

THE BIG KNIFE—Clifford Odets's play about corruption in 1948 Hollywood; directed by A. M. Raychel. Featured in the cast are Paul Dommermuth, Maggie DeVora, Brian Levy, Bob Kornhiser, Ken Posthauer, Roseann Kitson, Morton Hall Millen, Bob Karr, and Abigail White. Monday and Tuesday at 8 p.m.; Sunday at 3 p.m.; $15; Through 1/14. At the **Theater-Studio**, 750 Eighth Avenue (719-0500).

BIG NOISE OF '92—*(Diversions From the New Depression)*. Neilan Tyree and John Waters alum Mink Stole, with Kit McClure and her All-Girl Orchestra in an antidote to the dismal news of today, featuring songs by Noel Coward, Cole Porter, Gus Kahn, Johnny Mercer, et al. Wednesday through Friday at 8, Saturday at 7 and 10; Sunday at 3, and 7; $25 to $30. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 madcaps, looking like men from Mars and with their music group, make an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.p.m., Sunday at 3 and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet infesting his environs and shutting his ears to remonstrance; starring and directed by Everett Quinton. With Kevin Scullin, Eureka, H. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, Steven Pell. Tuesday–Friday at 8, Saturday and Sunday at 7; $25. **Charles Ludlam**, 1 Sheridan Square (691-2271).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone in Athol Fugard's play about 3 South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday–Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30 p.m.; $35; 1/14 through 3/22. A Manhattan Theater Club production at the **City Center Stage 1**, 131 West 55th Street (581-7907).

BORN TO RUMBA!—Michael Alasa's musical about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday–Saturday at 8; $15. **DUO,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. There is laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Susan Giosa, Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater,** Broadway at 76th Street (580-1313).

CINDERELLA—A musical adaptation, by Norman Robbins, of the fairy tale, in English pantomime tradition, starring Melanie Wingart in the title role; music and lyrics are by Dan Levy and Amy Powers; directed by Laura Fine. Wednesday through Saturday at 7 p.m., Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; $20 to $24; through 1/12. A Riverside Shakespeare Company production at the **Playhouse 91,** 316 East 91st Street (831-2000).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. In the cast are Al Carmines, Richard Spore, Donavan Deitz, Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. 1/14, 15, 16, at 7:30, 1/17, 18 at 8 p.m. Thereafter: Tuesday and Thursday at 7:30 p.m., Friday and Saturday at 8 p.m, through 3/14 (2/19 at 7:30; 2/22 at 2); all seats are $26. Theater for a New Audience at **St. Clements Church,** 423 West 46th Street (279-4200).

DEARLY DEPARTED—David Bottrell and Jessie Jones's play, directed by Gloria Muzio, is set in the rural South, and tells of a family reuniting for the funeral of a cantankerous patriarch. With Dylan Baker, Sloane Shelton, Leo Burmester, Wendy Lawless, Linda Cook, Jill Larson, Mary Fogarty, J. R. Horne, Greg Germann. Tuesday–Saturday at 8, Saturday at 2; Sunday at 3; $22–$28; through 1/10. **Second Stage Theater,** Broadway at 76th Street (307-4100).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8 p.m., Sunday at 2 p.m.; $20 to $27.50; from 1/8. At the **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

THE FANTASTICKS—Longest-running show on or off Broadway (in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday–Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 2 p.m. and 5 p.m.; $20. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

FORBIDDEN BROADWAY 1992—Returns after its *Forbidden Christmas* episode, which ends 1/12. Creator/lyricist/director/impresario Gerard Alessandrini's satirical revue is up to par, snuff, and lots of mischief. New stuff's here, as always, plus favorites back by popular demand, and spoofs on the current season's flops (as well as its hits). With Suzanne Blakeslee, Mary Denise Bentley, Michael McGrath, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35. At the **Theater East**, 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Greg Jbara, Drew Geraci, and Steve Gunderson. Tuesday through Friday at 8, Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—Harris Berlinsky has the title role in a revival of Bertolt Brecht's play (in a 1987 English version by Charles Laughton), directed by Eve Adamson, telling of the scientist's quest for truth, his running afoul of church authority, and his eventual recantation. Featured in the cast are Jeanne Demers, Mark Waterman, Ian Duckett, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; 1/9, 10, 12, 16, 17, 18, 24, 25, 26, 30; 2/1, 2, 13, 14 (additional dates in February and March—phone theater for specifics); through 3/20. A Jean Cocteau Repertory production (featuring Hanns Eisler's original music) at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, non-dancing tribute to the Astaire repertoire, with arrangements by Wally Harper and text by Michael Sommers and Steve Ross. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $27.50; extended through 2/1. In the **Theater at St. Peter's**, 619 Lexington Avenue (688-7253).

INVENTIONS FOR FATHERS AND SONS—David Berman and William Verderber star in Alan Brody's play about a 48-year-old man who has the opportunity to interact with his 48-year-old deceased father; directed by Jay Raphael. With Glynis Bell, Ben Hammer, Elaine Grollman, Monica Bell, and Gordon McDonald. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $25. At the **American Jewish Theater**, 307 West 26th Street (633-9797).

JOB: A CIRCUS—Elizabeth Swados's play, based on the story in the Old Testament, is set here under the big top, with a modern-day Job haunted by images from his past. A group of professional clowns and actor-/performers make up the cast. Wednesday through Saturday at 8, Sunday at 3; $15; 1/9 through 2/2. An Under One Roof production at the **One Dream Theater,** 232 West Broadway (219-1166).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony

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Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. Begins performances at on 1/9. A Manhattan Theater Company production at **Lucille Lortel Theater,** 121 Christopher Street (239-6200).

LYSISTRATA—A comic version of the Aristophanes play, directed by Mark McKenna, pokes fun at the battle of the sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. $10; Thursday, Friday, and Saturday at 8 p.m.; through 1/18. At the **CBGB Gallery Theater,** 313 Bowery (982-4052).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, and their experience in the police state of Romania; directed by Mark Wing-Davey. Featured in the cast are Rob Campbell, Jake Weber, Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; extended through 1/25; $22. A New York Theater Workshop production at **Perry Street Theater,** 31 Perry Street (302-6989).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music revolves around the search for a "Ketuba," a Jewish marriage certificate, which the parents of the groom demand that the parents of the bride show them before they will permit the marriage to take place; directed by Howard Rossen. Featured in the cast are Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, and Shira Flam. Current production is in Yiddish, but with simultaneous English translation through headsets. Saturday at 8 p.m., Sunday at 2 p.m. and 5:30 p.m.; $18 to $20; through 1/12. At the **Folksbiene Theater,** 123 East 55th Street (755-2231).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their eccentric family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25; run extended through 2/23. Main Stage at the **Playwrights Horizons,** 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 6th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel,** 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat," and the duck and the anvil. Wednesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10; Sunday at 3 p.m. and 7. At the **John Houseman Theater,** 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the present cast are Catherine Russell, James Farrell, J. Nelson, and William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four,** 424 West 55th Street (695-3401). ● ●

RAFT OF THE MEDUSA—Joe Pintauro's drama about a a group of young people clinging to life in the hostile environment of AIDS; with a 13-member ensemble, directed by Sal Trapani. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 2 p.m. and 7 p.m.; $25 to $30. At the **Minetta Lane Theater,** 18 Minetta Lane (307-4100).

REPERTORIO ESPANOL—*Innocent Eréndina and Her Heartless Grandmother,* adapted from Gabriel Garía Márquez's novella, is made available to English-speaking audiences via simulcast. It's the story of the enslavement and forced prostitution of a 14-year-old girl. Featured in the cast are Ofelia González, with Josie Chávez and Bersaida Vega alternating as the unfortunate *Eréndina.* Previews start 1/13; the opening is 2/4; plays through 2/26. Dates and times are complicated, so better phone ahead; $10 to $20. At the **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," is based on the Bard's *The Tempest.* With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner—all musicians able to play at least 5 instruments. Tuesday–Friday at 8; Saturday at 6 and 10, Sunday at 2 and 6; $31–$38. **Variety Arts,** 3rd Avenue and 14th Street (239-6200).

SIGHT UNSEEN—Donald Margulies's play tells the story of an American painter who becomes the art scene's newest visionary and his search for the muse who was his inspiration; directed by Michael Bloom. With Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. 1/7–2/9; Tuesday–Sunday at 7:30; Saturday and Sunday at 3; $25. Manhattan Theater Club, **City Center,** 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer:"What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10:15 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Featured in the cast are Lou Liberatore, Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $29.50 on Tuesday through Thursday; $32.50 on Friday through Sunday. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

WHAT ABOUT LUV?—Austin Pendleton, Judy Kaye, and David Green in a musical version of *Luv,* Murray Schisgal's 1964 satire of love and human relationships, directed by Patricia Birch. The book is by Jeffrey Sweet; the lyrics are by Susan Birkenhead, and the music is by Howard Marren. Through 1/19 (a varied schedule; phone first); $18–$20. At the **York Theater,** 2 East 90th Street (534-5366).

WILLIE & ESTHER—James Graham Bronson's 2-character play, with Hugh Dane and Bern Nadette Stanis, directed by Diann McCannon, about the pairing of two people, dwells on the battle between man's desire for good and for goods. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7 p.m.; $20 to $25. At the **47th Street Theater,** 304 West 47th Street (1/718-596-2288).

WINDS OF CHANGE—Ron Breines's musical play of love and personal transformation in the midst of shifting cultural and political uncertainty in 1930s China; with book, lyrics, and music by the playwright, directed by Jeff Paul. Featured in the cast are Jeff Ranara, Andrew Djang, Rainbow Chow, and R. J. Luna, plus an additional 12-member ensemble. 1/9, 10, 16, and 17 at 8 p.m.; 1/11, and 18 at 2 p.m. and 8 p.m.; $12. A Gallop Apace production at the **Pace's Schaeberle Studio,** 41 Park Row (627-1571).

OFF OFF BROADWAY

INTAGONY—Heather Woodbury's socio-political satire addresses the idea of burial: buried pasts, buried culture, buried crimes, and buried lives; directed by Michael Yawney. Thursday, Friday, and Saturday at 8 p.m., Saturday also at 10 p.m.; $8; through 1/18. At the Experimental Theater of the **Henry Street Settlement**, 466 Grand Street (969-0614).

THE CHRONICLES OF HELL—Michel de Ghelderode's play set in Brueghelian Flanders at the end of the fifteenth century, describing an onslaught in the face of impending reform. 1/9 to 12; Thursday and Friday at 10:30 p.m., Saturday at 3 p.m.; Sunday at 3 p.m.; $10. A Journeyman production at the **Synchronicity Space**, 55 Mercer Street (714-8137).

COCKTAILS ON THE MOON—David Steinhart's comedy involves three women escaping from prison in order to seek revenge on the judge who sentenced them. Ghastly situations arise as they exact their revenge and escape to a Caribbean island; directed by Laura Jean Schwartau. With Gloria Vernick, Christopher Carson, Michael Oberlander, Phyllis Lindy, Michael Gargani, Sherrie Morgan, Ingrid MacCartney. Thursday–Sunday at 8; $10; through 1/26. **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

DOUBLE BILL—Maurice Martorella's *Cafe Cha Cha*, starring Laura Delano and Joseph Acosts; and Frank Collins's *Men at War*, both directed by Kevin Osborne, starring William Cain, Allen Gilmore, Stephanie Traylor, and David Cole Wheeler. Through 1/11 at 8 p.m.; 1/5 at 3 p.m. only; $10. At the **Kampo Cultural Center,** 31 Bond Street (989-8900).

THE DREAMER EXAMINES HIS PILLOW—John Patrick Shanley's play asks, "What's the point to it all?" Through a trio of father, daughter, and boyfriend, we see internal conflicts come to light with comic reflections; directed by David Ganon. With Ross Azzarella, Tom Cappadona, Laura D'Arista. Thursday–Saturday at 8, Sunday at 4 and 7; $10; 1/9–26. A Critical Mass Ensemble production at the **Duality Playhouse**, 119 West 23rd Street (982-8309).

EXPLOSIONS—Inspired by a recent trip to Kiev, where the memory of Chernobyl is strong, Tkacz and Wanda Phipps's piece is on its impact on individual lives. Thursday through Sunday at 8 p.m., Sunday (1/12 and 19) at 3; $10–$12; through 1/19. First floor at **La MaMa E.T.C.,** 74A East 4th Street (475-7710).

FELIX MITTERER DOUBLE BILL—This contemporary Austrian playwright's plays *Harvesting the Autobahn* and *Shunted into a Siding* are directed by Robert Schmidt and are set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday through Saturday at 8 p.m. and Sunday at 3 p.m.; $10; from 1/9. At the **Elysium Theater**, 204 East 6th Street (713-5478).

FIVE VERY LIVE—An evening of one-act plays: David Van Matre's *Five Very Live* and Patrick Breen's *Call of the Wile E*, both directed by Neil Pepe; Peter Hedges's *The Age of Pie*, directed by its author; David Ives's *Sure Thing*, directed by Scott Ziegler; Warren Leight's *Name Those Names*, directed by Kristen Johnston, and Howard Korder's *Wonderful Party*, directed by Todd Weeks. Wednesday through Monday at 8 p.m. (Tuesdays are dark); $12; through 1/18. At the **Atlantic Theater,** 336 West 20th Street (645-8755).

FOOLS—Neil Simon, in a departure from his usual style, set this farce in old-world Russia in a tale of a village of eccentric characters and their attempts to remove a 200-year-old "curse"; directed by Timothy Keileber. 1/9 through 1/18, Wednesday through Saturday at 8; seniors admitted free Wednesday and Thursday. At the **Colony Theater,** 152 West 71st Street (595-035).

FROZEN STYPH—At Ronald Jay Cohen's comedy, the audiences are invited to attend a dinner party in honor of the late frozen-food king. The evening includes dinner. Wednesday through Sunday at 8 p.m.; $65. A Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HOMEBOUND—A one-woman show, written and performed by Lyndall Callan, tells of a girl who challenges the restraints of her small-town life. 1/11 at 5 p.m.; 1/12 at 7 p.m.; $5. **Westside Repertory Theater**, 252 West 81st Street (316-4716).

HOT LITTLE ISLAND—John Wall's play shows how fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; directed by the playwright. Saturday at 6 p.m. and 9 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; 1/11 through 2/23. At the **Wings Theater,** in the Archive, on the lower level, 154 Christopher Street (627-2961).

I THINK I'M IN HERE SOMEWHERE—Written and performed by Erika Stadtlander and directed by Albert Tvares, this one-woman show has the playwright portraying 11 diverse, unpredictable people, each one with an unusual approach toward finding happiness in a world seemingly full of injustices. 1/7, 13, and 14 at 8 p.m.; $12. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

LEONIE IS EARLY, OR THE HAPPY SICKNESS— Georges Feydeau's farce, with the usual mix-ups, delicate confusion, and topsy-turvy laughs; directed by Fred Fondren. Featured in the cast are Walter Walker, Stephen Broker, Nancy Rodowicz, Sarah Fuerstein, Margaret Mackey, and Tanya Little. Wednesday through Saturday at 8 p.m.; $10; through 2/1. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Featured in the cast are Steve Baumer, C. C. Toni, John L. Bennett, Billy Ray Tyrons, Karl Calhoun, Otis Young Smith, Elise Chance, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Cyndi Galloway-O'Connor. Wednesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 4 p.m.; $8 to $15; through 1/26. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

THE MIND KING—Written, designed, and directed by Richard Foreman, the work is an exploration of consciousness at war with itself and centers on hallucinatory, parable like stories. Henry Stram and David Patrick Kelly are the protagonists. Thursday through Sunday at 8 p.m.; 1/9 through 3/1; $10. An Ontological-Theater production at **St. Mark's Church-in-the Bowery,** 2nd Avenue and 10th Street (533-4650).

NO CURE FOR CANCER—Dennis Leary's one-man performance about death, disease, and eventual salvation. Wednesday–Saturday at 8:30; Friday and Saturday at 10:30; Sunday at 7; $15–$18; through 1/12. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

STARS—Kevin Brofsky's play about a youth with cerebral palsy determined to be an actor (played by Ken Mitchell, a young actor who *does* have cerebral palsy); directed by Rene Houtrides. Featured in the cast are Jane LeGrande, Estelle Ritchie, Herman Arbeit, and Cornelia Mills. Friday and Saturday at 8 p.m., Saturday at 2:30 p.m.; $10; through 1/11. At the **Ernie Martin Studio**, 311 West 43rd Street (779-3051).

SUAVE SUCCUBUS or THE GHOST AND MR. TAYLOR—Clint Jefferies's sex farce of conflict, murder, intrigue, a haunted house and its unwitting, then horror-stricken, inhabitants, plus an incubus; directed by Duane Mazey. Tuesday through Friday at 8 p.m.; through 1/24; $15. At the lower level of the **Wings Theater**, 154 Christopher Street (627-2961).

SYMPATHETIC AFFECTIONS—David Cxizmadia and Mark D'Arcon star in a play, written and directed by David LeBarron, about a Man and Boy who murdered the Man's lover and decide to kill themselves to atone for their actions. 1/9 at 5 p.m. and 8:30 p.m. at the **Theater Row Theater**, 424 West 42nd Street (1/718-783-5067).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

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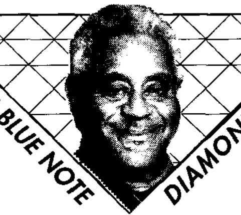

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ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GLENN GOLDBERG—Abstract paintings on wood panels; through 1/20. Knoedler, 19 E. 70th St. (794-0550).

SU GROSS—Recent abstract paintings that combine fragmented passages of landscape with geometric shapes; through 1/15. The New York Academy of Sciences, 2 E 63rd St. (838-0230).

PER KIRKEBY—New abstract paintings based on landscape and geology, executed while Kirkeby was Artist-in-Residence at the Skowhegan School of Painting and Sculpture in Maine; 1/10–2/22. Werner, 21 E. 67th St. (988-1623).

ZIVA KRONZON/SUSAN RUBIN—Molded paper sculptures that bring to mind archeological relics/Black and white photographic portraits of children of celebrities. Through 2/1. Urdang, 23 E. 74th St. (288-7004).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

PHILIP TAAFFE—Recent abstract paintings; through 1/11. Gagosian, 980 Madison Ave. (744-2313).

JESSICA TCHEREPNINE—Botanical watercolors; through 1/15. Shepherd, 21 E. 84th St. (861-4050).

57th Street Area

BENNY ANDREWS—Recent collage paintings and drawings from his "America" series; through 2/12. Deutsch, 29 W. 57th St. (754-6660).

MILTON AVERY—Oil paintings and works on paper that utilize the sun and moon as subject matter; through 2/1. Borgenicht, 724 Fifth Ave. (247-2111).

LOTHAR BAUMGARTEN—An installation of painted wall works, photographs, and a book, all titled "Carbon"; through 1/25. Goodman, 24 W. 57th St. (977-7160).

WILLIAM BECKMAN—Recent paintings of the female nude in a series titled "Dossier of a Classical Woman"; through 1/11. Steibel Modern, 32 E. 57th St. (759-5536).

JOSE BEDIA/RICHARD SHAW—Large-scale irregularly shaped paintings that explore man's relationship to the natural world; through 2/1/Cast porcelain sculptures of ships that incorporate lights, giving the effect of a ship at night; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

RONALD BLADEN—A selection of paintings and sculpture from the exhibition "Ronald Bladen: Early and Late" held at the San Francisco Museum of Art last summer and traveling to the Vancouver Art Gallery in Canada; 1/8–2/1. Washburn, 41 E. 57th St. (753-0546).

JORGE CASTILLO/FRANCISCO LEIRO—Recent paintings and works on paper that depict obliquely-rendered still life and figures in a flattened space/Figurative sculptures executed in raw and polychromed carved wood, polyester, metal, and other materials; 1/8–2/1. Marlborough, 40 W. 57th St. (541-4900).

GIORGIO CAVALLON—Watercolors from the 1940s through the 1970s; through 1/30. McCoy, 41 E. 57th St. (319-1996).

MAX ERNST—Sculptures executed between 1934 and 1967; through 2/1. Navarra, 41 E. 57th St. (223-2828).

GREGORY GILLESPIE—Self-portraits executed between 1969–1991; 1/9–2/9. Forum, 745 Fifth Ave. (355-4547).

BRUNO GIRONCOLI—Large-scale works on paper from the past two decades of mechanical and fetishistic imagery, by a Viennese artist; through 1/30. Ulysses, 41 E. 57th St. (754-4666).

JUHANNI HARRI—Assemblages made from junk and found objects by a Finnish artist; through 2/1. CICA, 724 Fifth Ave. (586-2422).

THOMAS HUCKER—Recent furniture that explores the juxtaposition of opposites, such as hard versus soft and transparent versus opaque; 1/9–2/15. Joseph, 745 Fifth Ave. (751-5500).

JULIO LARRAZ—Recent paintings of aerial landscapes in New Mexico; 1/9–2/9. Haime, 41 E. 57th St. (888-3550).

ELSIE MANVILLE—Small works on paper; through 1/11. Kraushaar, 724 Fifth Ave. (307-5730).

MCDERMOTT & MCGOUGH/ROBERT GRAHAM—Large format still-life photographs made with their turn-of-the-century mammoth plate camera in the traditional late 19th-century medium of toned gum bichromate/A large-scale cast bronze sculpture titled "Source Figure." Through 2/1. Miller, 41 E. 57th St. (980-5454).

ANA MENDIETA—Earth and body works from her "Silueta" series executed between 1973 and 1980, mainly in Mexico and Iowa; through 1/11. Lelong, 20 W. 57th St. (315-0470).

GEORGE RHOADS/RICHARD ESTELL—Audio-kinetic sculptures/Realist paintings; 1/11–2/5. Siegel, 24 W. 57th St. (586-0605).

RUGGERO SAVINIO—New paintings that explore contemporary life in Italy, depicting images of figures in interior and landscape settings; through 1/18. Daverio, 41 E. 57th St. (826-4210).

TOM SLAUGHTER—Paintings, drawings, and prints of familiar objects on bright colored monochromatic backgrounds; through 1/8. Siegel, 24 W. 57th St. (586-0605).

SACHA SOSNO—Recent marble and granite sculptures; through 2/1. Del Re, 41 E. 57th St. (688-7019).

THEODOROS STAMOS—An overview of paintings by this Abstract Expressionist; through 1/18. ACA, 41 E. 57th St. (644-8300).

BILL TRAYLOR—Paintings of animals, people, abstract forms, and events on cardboard by this artist who was born into slavery in 1856 and began painting at the age of 82; through 1/11. Ross, 50 W. 57th St. (307-0400).

JOYCE WAHL TREIMAN—A memorial exhibition of pastel drawings; through 1/25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

PATTY WARASHINA—Large-scale polychrome ceramic figurative sculptures; through 1/11. Drutt, 724 Fifth Ave. (974-7700).

NANCY WISSEMANN-WIDRIG—Paintings of family scenes in Long Island and Maine; through 1/31. Tatistcheff, 50 W. 57th St. (664-0907).

SoHo and TriBeCa

GREGORY AMENOFF—Drawings in oil paint, ink, and charcoal that explore an organic trumpet shape; through 2/1. Munroe, 130 Prince St. (226-0040).

EDDIE ARNING—Drawings by this Outsider artist; through 1/18. Ricco/Maresca, 105 Hudson St. (219-2756).

MILTON AVERY/THOMAS GEORGE—Monotypes from the 1950s/Pastel drawings executed at the pond and nature preserve at the Institute for Advanced Study in Princeton, New Jersey. Through 1/11. Snyder, 588 Broadway (941-6860).

SEYMOUR BOARDMAN/HAYDN DAVIES—Abstract paintings that depict white planes broken by jagged lines o color/Reliefs and freestanding sculptures in metal. Through 1/25. Shapolsky, 99 Spring St. (334-9755).

ORLANDO AGUDELO-BOTERO—Paintings and multiples through 1/24. Meisner, 96 Greene St. (431-9589).

BARD BREIVIK—Sculptures that juxtapose organic and architectural forms, in stone, bronze, and other materials; 1/10–2/8. Van Eck, 420 W. Broadway (219-0717).

NEIL CAMPBELL—New works; through 2/1. Rosen, 130 Prince St. (941-0203).

MICHAEL CHANDLER—Abstract paintings; through 2/1. Ala, 560 Broadway (941-1990).

CLYDE CONNELL/ERSY—Recent works/Sculptures; 1/10–2/1. Roger, 136 Prince St. (966-4017).

CHUCK CONNELLY—Paintings from the past ten years; through 1/25. Lennon, Weinberg, 580 Broadway (941-0012).

MARY COZENS-WALKER—Recent sculpture; through 1/25. Staempfli, 415 W. Broadway (941-7100).

ELONZO DANN—Geometric paintings; through 1/24. Coup de Grace, 579 Broadway (431-5799).

FRANCESCA DELGUERCIO/GENE JOHNSON—Paintings of geometric configurations in oil and wax/Small-scale paintings in encastic and wax. Through 2/1. Condeso/Lawler, 76 Greene St. (219-1283).

TENNESSEE RICE DIXON/ZENA ZIPPORAH—Assemblages, collages, and books. Through 2/1. Granary Books, 568 Broadway (226-5462).

MOIRA DRYER—Seven paintings on rectangular wood panels that depict bleeding bands of color; through 2/1. Boone, 417 W. Broadway (431-1818).

JOE FAFARD—Freestanding bronze line "drawings" of cows by a Canadian sculptor; 1/11–2/8. 49th Parallel, 420 W. Broadway (925-8349).

FLECHEMULLER—Recent mixed-media paintings that incorporate writing in a series titled "Glyphs"; 1/9–2/15. Jamison Thomas, 588 Broadway (925-1055).

LEON GOLUB—New paintings from his "Patriots" series interspersed with his paintings from the 1950s that portray the juxtaposition between covert and overt power; through 2/15. Baer, 476 Broome St. (431-4774).

NORBERTO GOMEZ/VICTOR GRIPPO—Sculptures that explore the contradictions of political and cultural life in Argentina, presented as part of "Art of the Americas: The Argentine Project"; through 1/9/Conceptual works, as part of the same project; through 1/25. Fawbush, 74 and 76 Grand St. (274-0660).

PETER GREENAWAY—New paintings; through 1/25. Klagsbrun, 51 Greene St. (925-5157).

ROBERT HARMS—Recent abstract paintings that are derived from nature; 1/8–22. Klarfeld Perry, 472 Broome St. (941-0303).

JAMES HARRISON—A survey of paintings and drawings from the late artist's forty-year career, concurrent with an retrospective of his works at the Chrysler Museum in Norfolk, Virginia (January 12 through March 8); 1/9–2/1. LedisFlam, 584 Broadway (925-2806).

SUSAN HILLER—New works; through 2/8. Hearn, 39 Wooster St. (941-7055).

BEN KINMONT—His "Reciprocity" paintings; through 1/11. Gering, 476 Broome St. (226-8195).

HENRY KLIMOWICZ—Recent cardboard sculptures; through 1/31. Callahan, 568 Broadway (925-2350).

SOL LEWITT/JOHN MURPHY—New works by both; through 1/25. Weber, 142 Greene St. (966-6115).

HAROLD LOHNER—Furniture sculptures that resemble the human figure; through 1/11. Yi, 249 Centre St. (334-5189).

JODY LOMBERG—Paintings on knitted wool, slabs of marble, and aluminum mesh; through 1/11. Arena, 128 Wooster St. (226-1420).

RICHARD LONG/JAMES TURRELL—A sculpture titled "White Line"/A large-scale drawing of the site plan for the Roden Crater Project; 1/11–2/28. SteinGladstone, 99 Wooster St. (925-7474).

CHRIS MACDONALD—New wood sculpture; 1/8–2/8. Beitzel, 102 Prince St. (219-2863).

LENORE MALEN—A series of 18 drawings in pastel on handmade paper and a limited-edition artist's book that explore themes of war and death; 1/9–2/1. M-13, 72 Greene St. (925-3007).

CHRISTIAN MARCLAY—New works; through 1/31. Cugliani, 40 Wooster St. (966-9006).

GUDRUN MERTES-FRADY—New paintings and drawings that are an intense exploration of the color red in all its permutations and associations; through 2/11. Rosenberg, 115 Wooster St. (431-4838).

CLAIRE MOORE—Figurative paintings with captions by this artist who studied with David Park and Fernand Leger; 1/10–2/4. Kelly, 591 Broadway (226-1660).

HERMANN NITSCH—Drawings and paintings related to his performances; through 1/16. Nolan, 560 Broadway (925-6190).

MARCEL ODENBACH—Collages and video installations; through 2/1. Shainman, 560 Broadway (966-3866).

DAVID ORTINS—Emblematic paintings in pigment and wax on wood panels; through 2/5. Auchincloss, 558 Broadway (966-7753).

GLORIA PETYAR—Works by an Australian aboriginal artist; through 1/25. Australia, 98 Greene St. (274-9835).

JACK PIERSON—Drawings about compulsiveness and love, sculptures constructed from urban ephemera, and photographs of the seedier side of Los Angeles; through 2/29. Cugliani, 40 Wooster St. (966-9006).

PRUITT-EARLY—A collaborative exhibition titled "Red Black & Green Red White & Blue' that explores representations of African-American within post-1950s American popular culture; 1/4–29. Castelli, 420 W. Broadway (431-5160).

FRED SANDBACK—A new work titled "Ten Part Vertical Construction" in which lines are "drawn" from floor to ceiling using single strands of woolen yarn; through 1/11. Markey, 55 Vandam St. (627-4446).

MIRIAM SCHAPIRO—Collage works that are imaginary collaborations with Frida Kahlo; through 1/11. Steinbaum, 132 Greene St. (431-4224).

PETER SCHMERSAL—Small-scale paintings of landscape and still-life objects that reflect the artist's overall economy of means; through 1/18. Thorp, 103 Prince St. (431-6880).

RICHARD SERRA—A new large-scale steel sculpture and drawings; through 1/11. Gagosian, 136 Wooster St. (228-2828).

LINDA STOJAK—Abstract paintings; through 1/16. Haller, 415 W. Broadway (219-2500).

JOAN WALTEMATH—Paintings inspired by Islamic decorative motifs; through 2/1. Stark, 594 Broadway (925-4484).

JUDITH WEINPERSON—An installation of a large xerographic image made with 250 sheets of standard size white rag paper inserted into red vinyl "report covers" and attached to the wall with push pins; 1/14–2/8. Arena, 128 Wooster St. (226-1420).

ALAN WEXLER—Architectural environments that ritualize everyday activities; through 2/8. Feldman, 31 Mercer St. (226-3232).

RACHEL WHITEREAD—Works in rubber, plaster, and marble that are casts of negative spaces enveloping such domestic objects as bath tubs, tables, beds, and entire rooms; through 2/8. Luhring Augustine, 130 Prince St. (219-9600).

Other

FRANK BOWLING—Abstract paintings with collage and heavily built-up surfaces; through 1/18. Jennings, 219 E. 2nd St. (674-3939).

GERALD POUSSIN—An installation of furniture sculptures, carpets, theater sets, costumes, and posters; through 1/26. Swiss Institute, 35 W. 67th St. (496-1759).

ARTHUR RACKHAM—Paintings, watercolors, and drawings by this English artist who illustrated *Grimm's Fairy Tales, Peter Pan, Gulliver's Travels*, and other well-known books; through 2/19. Butler Library, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-2231), Mon.–Fri. 9–4:45.

ARTHUR SINGER—Paintings of birds from rain forest habitats; through 3/2. Central Park Zoo Gallery, 64th St. at Fifth Ave., in Central Park (861-6030), daily, 10–4:30.

GROUP SHOWS

Madison Avenue and Vicinity

CADE—1045 Madison Ave. (734-3670). Drawings by Bennett, Berthot, Di Suvero, Quaytman, Rotterdam, Wallach, others; through 1/18.

MARBELLA—28 E. 72nd St. (288-7809). 19th- and 20th-century paintings by Bricher, Clark, Hallowell, Reid, Wyant, others; through 1/18.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). "Beyond Nature," with works by Fishman, Johnson, Lowenstein; through 2/1.

NISSMAN, ABROMSON & CO.—52 E. 76th St. (288-1862). Master drawings from 1500 to 1900, by Bandinelli, Gandolfi, Lanfranco, Raimondi, Tiepolo, others; 1/10–25.

RALPH—43 E. 78th St. (288-5222). "Modern Drawings," with works by Ackling, Cottingham, Fussmann, Hesse, Horn, Saura, Sultan, Wilmarth, others; through 1/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "January," with sculpture by DeFrank, Dudis, Levenstein, Shiflett, Wiener; through 1/25.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Luks, Marsh, Sinn, Sloan, others; through 3/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Still-life paintings and works on paper by Avery, Graham, Hartley, Matulka, Maurer, Stella, others; 1/9–2/22.

YORK—21 E. 65th St. (772-9155). American still-life paintings by Carles, Demuth, Francis, Lucioni, Stella, Tiffany, others; through 1/11.

57th Street Area

BARON/BOISANTÉ—50 W. 57th St. (581-9191). Works by Anderson, Dinter, Polke, Wells; through 2/28.

COLOMBIAN CENTER—140 E. 57th St. (421-8300). Prints by Giangrandi, Johns, Mejia, Oldenburg, Rauschenberg, Roda, Rothenberg, Vanegas; through 1/30.

DE NAGY—41 W. 57th St. (421-3780). "American Panorama," with works by Downes, Freilicher, Gregor, Porter, Rubenstein, others; through 1/11.

EMMERICH—41 E. 57th St. (752-0124). "Abstract Painting: The 90s," curated by Barbara Rose, with works by Ashbaugh, Buchwald, Chase, Crile, Hitch, Jensen, Murray, Willis, others; through 1/25.

FISCHBACH—24 W. 57th St. (759-2345). Recent works by Behnke, Blaine, Brandt, Freilicher, Nick, Wilson, others; 1/11–2/1.

FITCH-FEBVREL—5 E. 57th St. (688-8522). An accrochage of prints and drawings by 19th and 20th-century artists, including Braque, Demazieres, Meckseper, Normann, Pascin, Robbe, Tissot, Yake; through 2/29.

FRENCH—24 W. 57th St. (247-2457). "The New Whitney Dissenters," with works by Atkinson, Daub, Gregor, Hull, Palmer, Sprung, Van Horn, Witkin, others; 1/8–2/1.

JANIS—110 W. 57th St. (586-0110). Sculpture by Arp, Chillida, Giacometti, Klein; through 2/8.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). Self-portraits by Baskin, Beckman, Benton, Bishop, Cadmus, Evergood, Katz, Kushner, Laemmle, Levine, Moller, Wood, others; 1/8–2/1.

PRATS—24 W. 57th St. (315-3680). New editions of prints by Alechinsky, Chia, Christo, Condo, Cucchi, Guinovart, Held, Lledos, Motherwell, Plensa, Ta-

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pies, Zush, others; through 1/26.

ST. ETIENNE—24 W. 57th St. (245-6734). “Viennese Graphic Design: From Secession to Expressionism,” with works by Hoffmann, Klimt, Olbrich, Schiele; through 1/11.

SHEEHAN—41 E. 57th St. (888-4220). “American Lithography: 1860–1991,” with works by Bellows, Cassatt, Homer, Johns, Marden, Pollock, Rauschenberg, others; through 1/18.

SOLOMON—724 Fifth Ave. (757-7777). Works by Chamberlain, Harris, Matta-Clark, Oppenheim, Serra, Smithson, Weiner; through 1/11.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). Drawings by Anderson, Artschwager, Chase, Freud, Lemieux, Mullican, Otterness, Thek, Winters, others; through 1/25.

ARTISTS SPACE—223 W. Broadway (226-3970). “Working,” with installations by Bright & Gonchar, Flint, Jacobsen, Kybartas, Millner; through 1/11.

BRIET—558 Broadway (334-0433). “Domenikos Theotokopoulos: A Dialogue,” with works by Ahearn, Applebroog, Delaney, Fischl, Gutierrez, Tacla, Wojnarowicz, others; through 1/25.

BROWN—23 Watts St. (219-1060). “Dysfunction in the Family Album,” with works by Elizondo, Ess, Farber, Humphrey, Lucas, Martori, Masullo, Williams; 1/11–2/15.

CAVIN-MORRIS—560 Broadway (226-3768). Visionary works by Charinda, Elizondo, Harvey, Morrison, Ouattara, Rios, Venegas, Saar, others; 1/9–2/8.

COWLES—420 W. Broadway (925-3500). Drawings by Africano, Bates, Cobo, Dickson, Ferrer, Gianakos, Hammond, Williams; through 2/1.

ENGELHORN—591 Broadway (966-6882). Works by Capps, Hoffmann, Kohn, Sasaki, Scarritt; through 1/25.

ERGANE—469 W. Broadway (228-9600). Works by Alexander, Francis, Haring, Kostabi, Warhol, Zuloaga, others; through 1/31.

EXIT—578 Broadway (966-7745). “The Hybrid State,” with works by Applebroog, Camnitzer, Downey, Durham, Fay, Gómez-Pēna, Grossman, Hammons, Kearns, Sanchez, Van Dalen, Vicuña, Von Rydingsvard, Wodiczko, Wong; through 1/25.

FRANKLIN FURNACE—112 Franklin St. (925-4671). “Good Revolution,” an exhibition of books from Franklin Furnace’s international book archive, selected by Richard Prince; 1/10–5/29.

HARVEY—537 Broadway (925-7651). “Music for Eye & Ear,” with works byAndersen, Ay o, Dupuy, Friedman, Higgins, Knowles, Moorman, Paik, Vautier, Zazeela, others; through 1/25.

HELANDER—415 W. Broadway (966-9797). Works on paper by Brown, Buck, Goodman, Heino, Lorenz, McKie, Merkin, Rubin, Scanga, Shapinsky, Slonem, Torreano, Weisbecker; through 1/11.

KLEIN—594 Broadway (431-1980). “Trains II,” with works by Casebere, Ericson & Ziegler, Ferrara, Mullican, McBride, others; through 1/18.

LANDFALL PRESS—584 Broadway (274-0740). Works by Buck, Fitzpatrick, Kocianski, Pasin-Sloan, Zaloudek; through 1/31.

LEE—588 Broadway (966-2676). “Ornament: (Ho Hum All Ye Faithful),” with holiday ornaments by 100 artists; through 1/11.

M-13—72 Greene St. (925-3007). “Black + White,” with paintings and sculpture by Feinstein, Franzen, Knowlton, Sofer, Thiele; 1/9–2/1.

MARCUS—578 Broadway (226-3200). Works on paper by Adams, Conner, Drake, Larmon, Richter, Rule; through 1/29.

MOLICA—379 W. Broadway (219-2244). Works by Davis, Pfaff, Langatta; through 1/15.

NOSEI—100 Prince St. (431-9253). Works on paper by Basquiat, Bowen, Ceccobelli, Kuitca, Mueller, Oppenheim, Rule, Schuyff, others; through 1/30.

PACE—142 Greene St. (421-3292). Works by gallery artists; through 1/11.

POSTMASTERS—80 Greene St. (941-5711). “Immediate Reality,” with works by De Jong, Franklin, Katz, Mosher; 1/8–2/8.

PRETTO—103 Sullivan St. (431-3041). Works that incorporate photography and text by Baldesssari, Barry, Piemontese; through 1/25.

PROTETCH—560 Broadway (966-5454). “Stubborn Painting: Now and Then,” with works by Bess, Feeley, Guston, Heilmann, Lasker, Nozkowski, Taaffe, others; through 1/25.

SERMAS—19 Greene St. (431-5743). “The Poetic Impulse,” with works by Emmart, Haerer, Kozak, Lewis, Malen; 1/8–2/1.

SHAFRAZI—130 Prince St. (274-9300). Watercolors and works on paper by Bleckner, Calder, Clemente, De Kooning, Guston, Long, Morley, Rosenquist, others; through 1/25.

SOLO—578 Broadway (925-3599). Prints by Bourgeois, Connor, Dill, Feintuch, Minter, Pondick, Sheehan, Vital; 1/9–2/8.

STAIB—8 Greene St. (941-5977). Works by artists who exhibit their work with The Bachelier-Cardonsky Gallery in Kent, Connecticut; through 1/25.

STUX—155 Spring St. (219-0010). Invitational show with works by Aitken, Black, Combs, Deleporte, Moore, Seliger, Semmes, others; 1/11–2/1.

TELLER—568 Broadway (941-7335). “Circa 1950: A Group Exhibition of Prints and Drawings in Honor of the 90th Birthday of Dorothy Dehner,” with works by Archipenko, Barnet, Dehner, Nevelson, Ryan, others; through 1/11.

THEODORE—580 Broadway (274-8260). “A Secret History,” with works by Fleishman, Lieberman, Zars; 1/9–2/1.

303—89 Greene St. (966-5605). Works by King, Szold, Williams; through 2/1.

TRIBECA 148—148b Duane St. (408-4073), Wed.–Sun. 1–6. Works by Dean, Frelgo, Scully, Young; 1/11–2/1.

WEISS—68 Laight St. (925-7313), Thur.–Sat. 12–6. “Earth Memories,” with paintings and sculptures by Dent, Fine, Handorff, Lathrop, Martin, Raymond; through 1/31.

Z—382 W. Broadway (334-1932). Works by Arslan, Fleming-Deutschman, May, Wei; through 1/9.

Other

CBGB—315 Bowery (334-9670). “Exiles on Mainstreet,” with works by Bicini, Dean, Gosfield, Pettibone, Reiland, Winters, others; through 1/25.

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. “Victorian Pleasures: American Board and Table Games of the 19th Century”; through 1/25.

COOPER UNION—7 E. 7th St. (353-4165), Mon.–Fri. 12–7, Sat. 12–5, closed Mon., Jan. 20. Paintings and sculpture by fine art graduates from 1975 to 1987, including Baechler, Dokoupil, Taaffe, others; 1/14–2/12.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Japanese woodblock prints and works on paper by Carmi, Gross, Hecht, Soyer, Weber, others; through 1/10.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). Photographs of actresses and prostitutes from the 1930s and 1940s by Yasuzo Nojima; window installation by Tomie Arai; through 1/11.

HOFSTRA UNIVERSITY—Hempstead, N.Y. (516-463-5474). Mon.–Fri. 10–4. “Marvelous Mona Show,” curated Doug Hilson, with over 2000 images of Mona Lisa; through 1/15.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). “Malcolm X: The Man, The Meaning,” with works by Brown, Catlett, Coe, Little, Rand, Tisdale; through 1/25.

MET LIFE—24 E. 24th St. (578-2723). “Different Drummers,” with works by Butler, Doyle, Hawkins, Massey, Sudduth; through 2/1.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). “Neoteric Jewelry,” with works by Babetto, Dziuba, Freeman, Marx, Quigley, others; through 1/19.

PRISUNIC—409 W. 14th St. (633-1624). “Love on the Beat,” with works by Mingo, Steinitz, Tana, Zadikian; through 1/11.

WHITE COLUMNS—154 Christopher St. (924-4212). “Casual Ceremony,” with works by Friedman, Hayes, Hughes, Kinmont, Lukas, Matzko, Mott, Scanlin; in the White Rooms, works by Berkinblit, Bankemper, Hodges; through 1/13.

PHOTOGRAPHY

ZEKE BERMAN—Recent photographs that make use of specific and non-objective geometric forms; through 1/11. Lieberman & Saul, 155 Spring St. (431-0747).

LYNNE COHEN—Large-scale photographs of semi-public places designed for research, instruction, or relaxation; 1/8–2/8. P.P.O.W., 532 Broadway (941-8642).

GREENBERG—120 Wooster St. (334-0010). Photographs of New York City by Evans, Frank, Hine, Liepzig, Riis, others; through 1/18.

EVELYN HOFER—Portraits of the people of Soglio, a small Swiss village; through 1/18. Witkin, 415 W. Broadway (925-5510).

HORST—Platinum palladium photographs of nudes, still life, and plants from the past sixty years; through 1/25. Staley-Wise, 560 Broadway (966-6223).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. “Mountains: Sixty Years of Photographs by Bradford Washburn”; “Sheila Metzner 1991: A Retrospective”; through 2/2.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 2/15: “The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition.”

KEN MATSUBARA—Photographs of geometric forms; 1/9–2/8. Baum, 588 Broadway (219-9854).

SHEILA METZNER—A selection of black-and-white photographs of metal objects; 1/8–2/8. Danziger, 415 W. Broadway (226-0056).

MIDTOWN Y—334 E. 14th St. (674-7200), Mon.–Thu. 12–8, Sun. and Fri. 12–4, closed Sat. Photographs by Digiacomo, Duca, Heiser; through 1/12.

MILLER—138 Spring St. (226-1220). Soviet photography from 1918–1939, with works by Alpert, Debabov, Ignatovich, Rodchenko, Shaikhet, others; through 2/15.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27.

RICE—325 W. 11th St. (366-6660). “Spiritual Travels,” with works by Frank, Goldman, Hood, Marshall, Rentsch, Serbin, Storch, Teixidor; 1/9–2/2.

STEVEN RUBIN—Photographs of families in West Athens, Maine; 1/9–2/17. Camera Club of New York, 853 Broadway (260-7077).

ADRIENNE SALINGER/DENISE MARCOTTE—Color photographs of teenagers in their bedrooms by both; 1/9–2/9. YWCA, 610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–4.

VALERIE SHAFF/PATRICIA SULLIVAN—Landscape photographs made with a pinhole camera/Photographs with text. Through 1/26. PS 122, 150 First Ave. (228-4150).

MIRO SVOLIK—Recent photographs in a series titled “Tales of Slovakia”; through 1/11. Levy, 415 W. Broadway (941-0009).

GERARD TRAQUANDI/EUGENE ATGET—Large-scale photographic still lifes and landscapes using the gum-bichromate process/Vintage prints of locations in and around Paris. Through 2/15. Zabriskie, 724 Fifth Ave. (307-7430).

GEORGE WOODMAN—Black-and-white photographs that combine art historical images, in a series titled “Museum Pieces”; through 1/11. Toll, 146 Greene St. (431-1788).

PERFORMANCE

LA MAMA—74A E. 4th St. (254-6468). 1/13 at 8: Kestutis Nakas in “Downward Facing Dog.” $12.

P.S. 122—150 First Ave. (477-5288). 1/9–12, 1/16–19 at 8: Terry Galloway in “Lardo Weeping.” $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047).

Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23: "Chiefly Feasts: The Enduring Kwakiutl Potlatch." Through 1/19: "Wilderness America." Through 3/1/92: "Birds in Art."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Period Rooms . . . Williamsburg Murals . . . Through 2/28: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions."Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31: "Brice Marden—Cold Mountain." Through 2/2: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 8/14: "Come All You Gallant Heroes: The World of the Revolutionary Soldier."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 1/12: "Nicolas Lancret."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 1/19: "Experiencing Sculpture: The Figure in American Art 1850–1990." Through 6/30: "Glenview Mansion: Orientation Gallery and Touch Collection." Through 3/30: "Childhood Life: 1880–1910." Through 1/12: "Progressions and Processions: Recent Sculpture by Helene Brandt."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past." Through 1/26: "From Expressionism to Resistance, Art in Germany 1909–1936: The Marvin and Janet Fishman Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 1/26: "Forever Wild: The Adirondack Experience."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 1/12: "Neo-Impressionism: The Friends and Followers of Georges Seurat." Through 1/12: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15: "The Spanish Guitar." Through 2/23: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16: "Stuart Davis, American Painter." Through 1/12: "Annual Christmas Tree and Baroque Neapolitan Creche." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 1/31: "Picturing Africa: Photographs of the Zulu, 1870–1900." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 3/1: "Patterns of Prestige: The Development and Influence of the Saltillo Sarape." Through 3/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 1/15: "Selections from the Drawings Collection." Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 1/28: "Projects: Art Spiegelman."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17/92: "Remember the Children: Daniel's Story."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 2/9: "Landscape of America: The Hudson River School to Abstract Expressionism." Through 2/9: "Dual Cultures: Taiwan/New York—Six Realist Painters."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/12/92: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City." Through 1/26: "Imagining the New World: Columbian Iconography."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15: "Documents of Dissent." Through 2/22: "King Arthur: Looking at the Legend." Through 3/7: "Edna St. Vincent Millay." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 2/17/92: "Carl Michel: Design for the Ballet."

NEW YORK TRANSIT MUSEUM—Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Tue.–Fri. 10 a.m.–4, Sat. 11 a.m.–4. $2; seniors $1.50; children $1. Through 4/30: "Subway Stories: Paintings by Sandra Bloodworth."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 2/2: "Malcolm Morley: Watercolors."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/9: "Dennis Oppenheim: And the Mind Grew Fingers."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 2/2: "Mel Chin: Viewpoints." Through 1/12: "Bridges: Symbols of Progress."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 3/22: "A Mariner's Fancy: The Whaleman's Art of Scrimshaw." Through 3/22: "Herman Melville's Picture Gallery." Through 2/16: "Hemm'd Thick with Sailships."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 3/1: "1990–1991 Artists in Residence: Ada Pilar Cruz, Leonardo Drew, Eve Sandler." Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 2/2: "Celebrating Calder." Through 1/12: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 3/1: "Alexis Smith." Through 3/15: "Variations on Themes: Recent Print Acquisitions." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/8: "Ellen Driscoll: The Loophole of Retreat." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. 1/10–3/18: "American Masters: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 2/14: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 1/14 at 10 a.m. and 2: "Important European Furniture and Works of Art." On view from 1/11.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 1/13 at 2: "Early English Furniture and Decorations." On view from 1/11.

DOYLE—175 E. 87th St. (427-2730). 1/8 at 10 a.m.: "Belle Epoque." On view from 1/4.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/13 at 2: "Arms and Armor." On view from 1/11. 1/14 at 10:15 a.m. and 2: "Old Master Drawings." On view from 1/11.

SWANN—104 E. 25th St. (254-4710). 1/9 at 10:30 a.m.: "Travel & Sporting Books." On view from 1/7.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Tuesday, January 7

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; with clarinetist Stanley Drucker. Mozart's Divertimento, K. 131; Bolcom's Clarinet Concerto (world premiere); Vaughan Williams's Fantasia on "Greensleeves"; Vaughan Williams's Symphony No. 4. Avery Fisher Hall at 7:30. $10–$50.

WILLIAM WOLFRAM, pianist. Chopin's Polonaise-Fantasie in A-flat, Op. 61; Edward Applebaum's *Arioso;* Beethoven's Bagatelles, Op. 33; Skryabin's Sonata No. 9, Op. 68; Mendelssohn's *Song Without Words,* No. 1, Op. 19; Debussy's *Des pas sur la neige;* Ravel's *Noctuelles;* Liszt's *Reminiscences of Norma.* 92nd Street Y at 8. $12.50.

"MERANOFEST AT MERKIN"—At 2: Pianist Lev Natochenny, violinist Renee Jolles. Schubert's Sonata in D, D. 384; Busoni's Sonata in E Minor, Op. 29; Brahms's Sonata in D Minor, Op. 108. $8. At 8: Audubon String Quartet with Natochenny. Haydn's Quartet in B-flat, Op. 50; Shostakovich's Quartet No. 1; Brahms's Piano Quintet in F Minor, Op. 34. $15. Merkin Concert Hall.

MIKE BURSTYN, vocalist-storyteller; with klezmer band. "Rozhinkes Mit Mandlen (Raisins and Almonds)." Brooklyn Center, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900), at 2. $15–$20.

Wednesday, January 8

"CABARET ON CARNEGIE HILL: AN EVENING WITH MAUREEN MCGOVERN"—92nd Street Y at 8. Sold out.

NEAL RAMSAY, saxophonist; with pianist Ann Newton and guest flutist Jeanne Baxtresser. Koechlin's *Epitaphe de Jean Harlow;* Eugene Bozza's *Aria;* Ramsay's Sonata for Alto Saxophone and Piano (world premiere); Christina Kuzmych's *Hollow Impressions* (N.Y. premiere); Paul Matin Zonn's *The Cloning of Neal Ramsay* (N.Y. premiere); Paul Creston's Sonata, Op. 19. Weill Recital Hall at 8. $15.

"INTERPRETATIONS"— Electronic and computer-generated music. Works by Don Buchla, Nicholas Collins, Jim hi Kim, George Lewis, Ben Neill, David Wessel. Merkin Concert Hall at 8. $10.

KEITH CALMES, guitarist. Works by Llobet, Ginastera, Giuliani, Barrios. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

DAPHNE HELLMAN, jazz harpist; with bassist Lyn Christie and guitarist Ed Berg. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

MIKE BURSTYN—See 1/7.

Thursday, January 9

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; with violinist Salvatore Accardo. Mozart's Symphony in F, K. 19a; Shostakovich's Violin Concerto No. 1; Corigliano's Symphony No. 1 (N.Y. premiere). Avery Fisher Hall at 8. $10–$50. Note (today only): Open rehearsal at 9:45 a.m.; $5.

QUINTET OF THE AMERICAS—With the Manhattan School of Music Chamber Sinfonia, Glen Cortese conductor. World premieres of William Thomas McKinley's *Concerto for the New World* and Roberto Sierra's *Dos Tonos de Verde.* Also, American tangos, Native American music, and African-American gospel. Carnegie Hall at 8. $10–$25.

NEW YORK CHAMBER ENSEMBLE—Brahms's Serenade in D, Op. 11. National Society of Colonial Dames, 215 E. 71st St. (870-2439), at 7. Benefit; $65.

"INTERPRETATIONS"—See 1/8.

BARGEMUSIC—With violinist Ik-Hwan Bae, cellist Christopher Costanza, pianist Anne-Marie McDermott. Schumann's Four *Fantasiestucke* for Piano Trio, Op. 88; Prokofiev's Sonata No. 6 in A, Op. 82; Mendelssohn's Piano Trio in C Minor, Op.66. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

MIKE BURSTYN—See 1/7.

Friday, January 10

NEW YORK PHILHARMONIC—See 1/9. Today at 11 a.m.; $10–$40. Pre-concert lecture with Corigliano at 9:30 a.m.; $10.

"DICK FOX'S ROYALTY OF ROCK"—Dion and the original Belmonts (Carlo Mastrangelo, Angelo D'Aleo); Little Anthony and the original Imperials (Ernest Wright, Clarence Collins, Sammy Strain); Ben E. King and the original Drifters (Charlie Thomas, Barry Hobbs, Johnnie Moore); Ronnie Spector and the Ronettes. Madison Square Garden at 8. $25–$35.

MARGARET LANGSTON, soprano; with pianist Laurie Young. Works by Hopkinson, Barber, Sacco, Bernstein. Third Street Music School, 235 East 11th St. (777-3240), at 7:30. Free.

TOBY FAGENSON, singer-guitarist. The Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

BROOKLYN PHILHARMONIC ORCHESTRA, Lukas Foss conductor; with clarinetist Richard Stoltzman. By Mozart: Overture to *Don Giovanni;* Andante in C for Clarinet and Strings, K. 315; Trio in E-flat for Viola, Clarinet, and Piano, K.498. Foss's Clarinet Concerto (N.Y. premiere); Tchaikovsky/Foss's *Swan Lake,* Suite Nos. 1 and 2. BAM Opera House, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100), at 8. $12–$25.

MIKE BURSTYN—See 1/7. Today at 11 a.m.

Saturday, January 11

NEW YORK PHILHARMONIC—See 1/9.

NEW YORK CHAMBER SYMPHONY, Hans Vonk conductor; with pianist Jeffrey Siegel, soprano Elizabeth Knighton Printy, bass-baritone Terry Cook. Shostakovich's Symphony No. 14, Op. 135; Mozart's Overture to *The Impresario;* Mozart's Piano Concerto No. 19 in F, K. 459. 92nd Street Y at 8. $25, $30.

BACHANALIA FESTIVAL CHAMBER ORCHESTRA, Nina Beilina conductor; with narrator Michael Moriarty. "Music of Miracles V." Two concerti from Vivaldi's *Four Seasons;* Prokofiev's Overture on Hebrew Themes; works by Bach, Bottesini, Mozart. Alice Tully Hall at 8. $15–$75.

ALCIONE, vocalist; with Bebel Gilberto. Brazilian music. Town Hall at 8. $25.

LOS ANGELES GUITAR QUARTET—John Dearman, William Kanengiser, Scott Tennant, Andrew York. Warlock/Kanengiser's *Capriol Suite;* David Janello's *Retratos;* Tchaikovsky/York's *The Nutcracker Suite;* others. Falla's "Ritual Fire Dance" from *El Amor Brujo.* Merkin Concert Hall at 8. $12, $15.

THE WOODWIND REPERTOIRE—With bassoonist Masahito Tanaka (U.S. debut), clarinetist Yasuaki Itakura (U.S. debut), pianist Karen Becker. U.S. and world premieres of works by contemporary Japanese composers. The Asia Society, Park Ave. and 70th St. (517-2742), at 5. $12.

TONY BIRD, singer-songwriter. Washington Square Church, 135 W. 4th St. (316-3780), at 8. $15.

BROOKLYN PHILHARMONIC ORCHESTRA—See 1/10.

MIKE BURSTYN—See 1/7. Tonight at 8.

NASHENAS—Music of Afghanistan. Colden Center, Queens College, Kissena Blvd. and the Long Island Expressway, Queens (212-545-7536), at 8. $15–$30.

GIL SHAHAM, violinist. Lehman Center, Lehman College, Bedford Park Blvd. and Goulden Ave., Bronx (960-8833), at 8. $14.50–$17.50.

Sunday, January 12

AMERICAN SYMPHONY ORCHESTRA, Catherine Comet conductor; with coloratura soprano Beverly Hoch and baritone Kevin McMillan. Faure's *Requiem;* Strauss's Oboe Concerto; Copland's *Appalachian Spring* (orchestral suite). Carnegie Hall at 3. $6–$40.

NEW YORK PHILHARMONIC ENSEMBLES—Saint-Saens's Fantasy for Harp and Violin; Poulenc's Sextet for Piano and Woodwind Quintet; Villa-Lobos's Duo for Violin and Viola; Mendelssohn's Octet in E-flat. Merkin Concert Hall at 3. $10.

HEBREW ACADEMY FOR SPECIAL CHILDREN BENEFIT CONCERT—With Mordechai Ben David, the Regesh Ensemble, and Showcase of the Masters. Avery Fisher Hall at 7:30. $50–$1,000.

SARAH ROTHENBERG, pianist. Lourie's *Four Pieces,* Op. 10 (U.S. premiere); Roslavets's Prelude, Op. 15 (U.S. premiere); other works by Roslavets; Mosolov's Sonata Nos. 4 and 5. Merkin Concert Hall at 8. $12.

NEW YORK CHAMBER SYMPHONY—See 1/11. Today at 3.

BORIS PEVSNER, tenor. Arias by Tchaikovsky, Rimsky-Korsakov, Verdi, Kalman, others. Also, Russian, Italian, and Jewish folk songs. Weill Recital Hall at 2. $10–$14.

CHELSEA CHAMBER ENSEMBLE—World premiere of David Sampson's Quartet for Winds; Stravinsky's Octet; Martinu's *Revue de Cuisine;* Poulenc's Trio. St. Paul's Chapel, Broadway and Fulton St. (602-0873), at 4. $10.

Z MINISTRY—At 5: Jazz vespers with the Fred Simmons Trio; free. At 7: The Joel LaRue Smith Trio; $7. aint Peter's Church, Lexington Ave. and 54th St. 935-2200).

EPH DAVIS, carillonneur. Riverside Church, RSD nd 122nd St. (222-5900), at 3. Free.

RGEMUSIC—See 1/9. Today at 4. $18.

DOKLYN PHILHARMONIC ORCHESTRA—See 1/10. Today at 3.

KE BURSTYN—See 1/7.

Monday, January 13

KAN HAGEGARD, baritone; with pianist Warren Jones. Arias from Wagner's *Tannhauser* and Verdi's *Falstaff; Mahler's Lieder eines fahrenden Gesellen;* Rossini's "Largo al factotum" from *The Barber of Seville;* songs by Wolf, Duparc, Sibelius, Schubert. Carnegie Hall at 8. $8–$25.

PITER SYMPHONY ORCHESTRA, Jens Nygaard conductor. Beethoven's Piano Concerto No. 3; works by Bach and R. Strauss. Alice Tully Hall at 8. $10–$25.

WNTOWN CHAMBER PLAYERS—Works by Dvorak and Martinu. Mark Goodson Theater, 2 Columbus Circle (841-4117), at 12:30. Free.

W YORK SANKYOKU KAI—Traditional Japanese chamber music on authentic instruments. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

Tuesday, January 14

EW YORK PHILHARMONIC—See 1/9. Pre-concert Mozart recital at 7; free for ticketholders.

MERANOFEST AT MERKIN"—With violinist Renee Jolles, pianist Lev Natochenny. Schubert's Sonata in D, D. 384; Busoni's Sonata in E Minor, Op. 29; Brahms's Sonata in D Minor, Op. 108. Merkin Concert Hall at 8. $15.

EW YORK SINGING TEACHERS' ASSOCIATION—Works of Kenneth Newbern, George Fischoff, Richard Lane, Ken Gilmartin, John Duke, Paula Mlyn, William Young, Jay Pouhe, Joyce Susskind. Del Terzo Studios, Carnegie Hall Building, Room 856, Seventh Ave. and 56th St. (689-4596), at 8:15. Free.

OPERA

Metropolitan Opera

ETROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 1/6 at 8: Verdi's *La Traviata,* Fiore conducting; Mims, Hadley, Gavanelli, Reuter-Foss, Shaulis, Best, Capecchi, Courtney. 1/7 at 8: Corigliano's *The Ghosts of Versailles,* Levine conducting; Stratas, Horne, Clark, Quilico, Hagegard, Dahl, Fleming. 1/8 at 8: Puccini's *La Boheme,* Veltri conducting; Villarroel, Baskerville, Farina, Schexnayder, Hartman, Plishka, Capecchi. 1/9 at 8: First performance of Wagner's *Der Fliegende Hollander;* production by August Everding, sets designed by Hans Schavernoch, costumes designed by Lore Haas, lighting designed by Gil Wechsler; James Conlon conducting; Behrens, Lakes, Morris, Salminen, Kaasch, Dunn. 1/10 at 8: *The Ghosts of Versailles;* same as 1/7. 1/11 at 1:30: *La Boheme;* same as 1/8. 1/11 at 8: *La Traviata;* same as 1/6. 1/12 at 8: *La Boheme,* Levine conducting; Freni, Daniels, Pavarotti, Hampson, Croft, Plishka, Capecchi. 1/13 at 8: *La Boheme,* Veltri conducting; Villarroel, Holleque, Beccaria, Schexnayder, Hartman, Wells, Capecchi. 1/14 at 8: *Der Fliegende Hollander;* same as 1/9.

Other

BRONX OPERA COMPANY—Carlisle Floyd's *Susannah.* Lehman Center Theatre, Bedford Park Blvd. near Jerome Ave., Bronx (787-1356). 1/11 at 8; 1/12 at 2. $9, $12.

MANNES COLLEGE OF MUSIC—Handel's *Radamisto.* Mannes College of Music, 150 W. 85th St. (580-0210). 1/10 at 8; 1/12 at 3. Free.

METROPOLITAN OPERA GUILD—Family production of Donizetti's *Don Pasquale.* Miller Theatre, Broadway and 116th St. (854-7799). 1/12 at 2. $24.

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. Tickets: $8–$52. 1/7 at 8: *Raymonda Variations; Valse Triste; Ash; Symphony in C.* 1/8 at 8: *Le Tombeau de Couperin; Concertino; Bugaku; Symphony in C.* 1/9 at 8: *Serenade; Sonatas & Interludes; Valse-Fantaisie; The Four Seasons.* 1/10 at 8: *Jewels.* 1/11 at 2: *Mozartiana; Poulenc Sonata; Tarantella; Symphony in C.* 1/11 at 8: *Serenade; Le Tombeau de Couperin; Concertino; The Four Seasons.* 1/12 at 1: *Raymonda Variations; Bugaku; The Four Seasons.* 1/12 at 7: *Serenade; Poulenc Sonata; Ash; Symphony in C.* 1/14 at 8: *Scotch Symphony; Opus 19/The Dreamer; The Concert.*

Altogether Different

JOYCE THEATER—1/7–1/26. Tickets: $15. New works by seven artists. 1/7 at 8: Randy Warshaw Dance Company: "Fictions of Relationship," comprised of *Captiva;* Untitled; *Disappearance of the Outside; Within the Violet Thunderclouds.* 1/8 at 8: Dendy Dance: *SOLO; BEAT; Chichester Psalms; BALLET I; BACK BACK.* 1/9 at 8: Elizabeth Streb Ringside: *Wall; Link Groundlevel; Impact.* 1/10 at 8: Dendy Dance: same as 1/8. 1/11 at 8: Peter Pucci Plus Dancers: *Broken Song; Rapt; Charnel House; Love Duets; Heir of Civility; Flick & Flack.* 1/12 at 2: Randy Warshaw Dance Company: same as 1/7. 1/12 at 7:30: Dendy Dance: same as 1/8. 1/14 at 8: Doug Varone and Dancers: *Nocturne; Stranded Landfish (Who Can I Tear To Pieces, If Not My Friends); Home; Force Majeure.*

Other

BETH LEONARD—The dancer/choreographer performs *Un Baile de Frida.* Bernice Steinbaum Gallery, 132 Greene St. (431-4224). 1/10 at 8. Free.

BYRON SUBER—Premiere of the choreographer's full-length work *Three Roses and a Sacred Cow.* Score by Melora Creager and Mark Campbell. The Kitchen, 512 W. 19th St. (255-5793). 1/9 at 8:30; $10. 1/10–1/11 at 8:30; $12. 1/12 at 3; $10.

DANCEWAVE, INC.—Performances by Kathy Gatto, Diane Jacobowitz Dance Theater, Jane Real, Christina Redd, Mary Seidman, Suzie Sherr, and Jeanette Stoner. Triangle Theater, Brooklyn Campus, Long Island University, DeKalb Ave. and Flatbush Ave. Ext. (212-924-0077). 1/10–1/11 at 8. $10.

ELIZABETH SWADOS—*Book of Job.* Swados's Job, a clown, is "an allegory for the nineties." One Dream Theatre, 232 W. Broadway (219-1160). 1/9–1/11 at 8; 1/12 at 3. $15.

ERNESTO CORVINO'S DANCE CIRCLE COMPANY—Premieres of *Cycles* and *Jai Ma; Somnus; Holmes, Sweet Holmes.* Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 1/11 at 8; 1/12 at 2. $12.

JAVIER DE FRUTOS—Solo works choreographed and performed by De Frutos, including the premiere of *Consecration.* The Dia Center for the Arts, 155 Mercer St. (924-0077). 1/9–1/11 at 8. $10.

MARY ABRAMS/DEAN MOSS—Abrams's *You Look Like My Lunch* and the premiere of her solo piece *Totem.* Moss's *Dirt.* St. Mark's Church, Second Ave. and 10th St. (529-2318). 1/10–1/12 at 8:30. $10.

MAZOWSZE—The 100-member ensemble performs traditional Polish dances, including mazurkas, polkas, waltzes, Krakowiaks, and acrobatics. Brooklyn Center, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900). 1/11 at 8; 1/12 at 2. $17, $22.

SECOND HAND DANCE—*Frere Jacques* (premiere); *Clackers.* Continental Atrium, 180 Maiden Lane. 1/8 at 12:15. Free.

SOUNDANCE—Works by several composers, including Theresa Reeves's *Why All The Mystery;* Chris D. C. Ramos's *Hang Loose;* Fausto Matias's *Sangue Latino;* Heidi Latsky's *Chapter.* Soundance Studio, 385 Broadway (941-6457). 1/10–1/11 at 8; 1/12 at 4. $10. Free post-performance reception on 1/12.

THE RHYTHM TECHNICIANS—*So! What Happens Now?* Performance Space 122, First Ave. and 9th St. (477-5288). 1/9–1/12 at 9. $12.

COMPILED BY SARAH GLEACHER

SOLUTIONS TO LAST WEEK'S PUZZLES

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New York

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

CHINA REGENT—130 Liberty St., 2nd fl. (432-1212). Casual. Chinese. Spcls: Regent jumbo shrimp, sesame chicken, orange flavor beef. Res. sug. L & D Mon.–Fri. 11 a.m.–9, Sat. noon–3. Private parties for 10–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE, TM.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E)** **AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M–E)** **AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St. bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–

Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, TM, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, *fajitas, fruit margaritas. Through 1/15: Pre-fixe chili* and micro-brewing beer tasting, res. nec. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes *with creme fraiche and three caviars; cassoulet.* Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

V.J.—289 Bleecker St. (243-4225). Casual. International. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, fillet salmon wrapped with konbu. Res. sug. D daily 5:30–midnight. Pianist nightly from 6–10; jazz Fri.–Sat. from 10. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, *pollo tri folato, poached salmon with cucumber dill* sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. *B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11* a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. *Spcls: house smoked salmon with* mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled *pork loin with apricot serrano chili sauce. Res. nec.* L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, con*certino, seasonal specialties. Res. sug. L Mon–Fri.* noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: *oysters, grouper, swordfish, red snapper. Res. nec.* Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with *tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri.* 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA CENTRAL—227 Tenth Ave., bet. 23rd–24th Sts. (620-0230). Casual. American. Spcls: pan-seared scallops, shepherds pie, grilled breast and confit of duck. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. to 10. **(M)** **AE, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern *Italian. Spcls: salmon with crispy shallots and leeks* served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. *Spcls: grilled shrimp with herbs and lemon, charcoal-*grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu.

5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

8½ RESTAURANT—208 E. 52nd St. (759-7373). Casual. Southern Italian. Spcls: antipasto salad, pasta aurora with sundried tomatoes, breast of chicken Positano, (all dishes served family style). L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–10. Private parties for 25. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.—Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30 Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, oss buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chiliquiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat.

9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

MERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

QUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

ENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L *Mon.–Fri. noon–4.* D *Mon.–Fri. 4–midnight,* Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, TM, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, *Griggstown quail with sweetcorn, dry-aged* prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-*theater D 6–7. Private parties for 30–100.* **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, *tiramisu.* Res. sug. L *Mon.–Fri. noon–2:30.* D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, *tripes à la mode de Caen. Res. sug. L Mon.–Sat.* noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: *prime rib, duck with apple glaze, Cajun tuna.*Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, icder vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, TM, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I–M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Jacket required. Contemporary American. Spcls: sauteed salmon fillet with hazelnut and tangerine, cornmeal fried rabbit with spaghetti, spicy beef tenderloin with mashed red potatoes and watercress, devil's food and peanut butter cake. Res. nec. D only Mon.–Sat. 7–midnight. Late supper 11:30–2 a.m. Private parties for 75–600. Dancing Mon.–Sat. from 10–4 a.m Closed Sun. **(E)** **AE, DC, MC, V**

ELAINE'S—1703 Second Ave., bet. 88th and 89th St (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D dail 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties **(M)** **AE, MC, V**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sautee in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L dail noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasona game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

HE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

UPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, TM, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

ALBERTO—98-31 Metropolitan Ave., Forest Hills (718-268-7860). Casual. Northern Italian. Spcls: tortelli, three moschettieri, venison stew with polenta. Res. sug. D only Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. **(M)** **AE, DC, MC, V.**

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. Classic French-provencale. Spcls: le jarret de veau, rouget au basilic, supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pianist Fri.–Sat from 8–10. **(M–E)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

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FAIRS AND FESTIVALS—Get a jump on summer camp plans at the **92nd Street Y Camp Fair** on 1/12 from noon to 4. Directors from 50 northeastern camps are on hand to meet with parents and distribute information. Camps represented are accredited by the American Camping Association. At 1395 Lexington Ave., fourth floor. Free (996-1100). . . .**Inter-National Development, Improvement, and Assistance** holds a **Psychic Fair,** which features some of the most prominent psychics, tarot readers, and palmists, on 1/12, 11 a.m.–7. Lectures include "How to Avoid Failure" and "What's in Store for You in 1992." At the Doral Inn, 49th St. and Lexington Ave. $5 (686-4121). . . .**The New York Comic Book and Collectibles Marketplace** is 1/10–12 at the Ramada Hotel, 401 Seventh Ave. at 33rd St. Hours: 1/10, 1–9, and 1/11–12, 10 a.m.–7. $5, $12 (908-788-6845). . . .**The 1992 New York National Boat Show** is 1/10–19 at the Jacob K. Javits Convention Ctr., between 34th and 39th Sts. and Eleventh and Twelfth Aves. Hours: 1/10, 10 a.m.–6 ($20), Sat., 10 a.m.–9, Sun., 11 a.m.–7, and Mon.–Fri., noon–9. $8; children $3. Call for more information (922-1212).

BENEFITS—Some of New York's most exotic theatrical memorabilia is on sale at the **Bizarre Flea Market** to benefit **La MaMa Experimental Theater Club** on 1/11 in the annex theater lobby, 74A E. 4th St. From noon to 5 ($5). A benefit **Marathon Cabaret** performance follows at 7. $25–$100 (475-7710). . . .**The New York City Sports Commission Foundation** presents an auction on 1/9 at 7 in Madison Square Garden's Paramount Theater, 33rd St. and Seventh Ave. Items include Michael Jordan's championship sneakers and Katarina Witt's Olympic ice skates. $100 (773-6100). . . .**The Lillian Heidenberg Gallery** continues **Miniatures,** a benefit exhibition featuring paintings, sculpture, drawings, and graphics by gallery artists. A portion of the proceeds benefit **God's Love We Deliver, Inc.,** an organization that provides free, nutritious meals to homebound people with AIDS-related illnesses. Runs through 1/15. Times: Tues.–Sat., 10 a.m.–5:30. At 50 W. 57th St., eighth floor. Call for more information (586-3808). . . .See "Readings" below for **The Poetry Project** benefit.

PERFORMANCES—**The Mind King,** Richard Foreman's new work exploring consciousness at war with itself, premieres on 1/9 at the Ontological-Hysterical Theater, Second Ave. and 10th St. Runs through 3/1. Times: Thu.–Sun. at 8. $10; reserve (533-4650). . . .**The Yara Arts Group** continues its new experimental theater piece, **Explosions,** which examines the impact of a technological disaster on individual lives. Includes poetry by Allen Ginsberg and Wanda Phipps; directed by Virlana Tkacz. Runs through 1/19 at the Club at La MaMa, 74A E. 4th St. Times: Thu.–Sun. at 8 and 1/12 and 1/19 at 3. $10–$12 (475-7710). . . .**The WOW Cafe** continues performances of **4 Women Snuff 1,000 Points of Light,** a satirical play by Obie winner Susan Young in collaboration with Gail Freund. Subtitled **The Unauthorized Roasting of Peggy Noonan and the Reagan-Bush Boys,** the play is a fantasy based on Noonan's autobiography, *What I Saw at the Revolution*. Runs through 1/25, Fri. –Sat. at 9. At 59 E. 4th St. $8; reserve (460-8067).

LECTURES AND READINGS—**The Poetry Center of the 92nd Street Y,** 1395 Lexington Ave., presents English writer **J.G. Ballard** (*The Crystal World*) and **Tobias Wolff** (*The Barracks Thief*) on 1/9 ($8), Canadian novelist **Robertson Davies** on 1/12 ($10), and **Fay Weldon,** acclaimed author of fifteen novels, and English fiction writer **A.N. Wilson** (*A Bottle in the Smoke*) on 1/13 ($8). All readings at 8. Call for more information (415-5440). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents the **Africa World Press Benefit for Eritrean Relief,** in which Ngugi wa Thiong and other African writers read to benefit children in post-war Eritrea. On 1/10 at 10:30. **Lynn Crawford & Melanie Nelson** read on 1/13 at 8. $5; call for more information (674-0910). . . .**The Poetry Society of America,** 15 Gramercy Pk., presents **New Poets: The Narrative Now,** with Elizabeth Alexander, Mary Stewart Hammond, and J. Allyn Rosser. On 1/8 at 7. $4 (254-9628). . . .**The Civic Matters** series continues at the New York Public Library, Fifth Ave. and 42nd St., with **Deborah W. Meier** on 1/8. Meier is the principal of Central Park East Secondary School in East Harlem and founder of the Central Park East elementary schools, part of a nationwide network working to reform America's education. In the Celeste Bartos Forum at 6. $5 (930-0571). . . .**Brentano's,** 597 Fifth Ave. at 48th St., presents **Pam Houston** (*Cowboys Are My Weakness*) on 1/9, 7–8, and **Joyce Carol Oates, Elizabeth Hardwick, Mark Rudman,** and **Dorian Ross,** who represent *Best American Essays 1991,* on 1/14, 7–8:30. Free (826-2450).

TOURS

URBAN EXPLORATIONS—1/12 from noon to 3, **Chinatown.** A look at the architecture and history of this Chinese-American community. . . .1/11 from 1 to 4, **Atriums of New York.** A tour of midtown atriums including the Ford Foundation, Chem Court, and more. $15; register (718-721-5254).

EYE ON ART—1/8, 11 at 11 a.m., "Radical Chic: The TriBeCa Area," visit the studios of artists and other favorite art haunts. $32; reserve (877-5117).

BIG ONION WALKING TOURS—1/11 at 1, **Lower Manhattan:** A walking tour from City Hall to Battery Park. $9; reserve (663-8440). . . .1/12 at 1, **Jewish East Side,** a tour through the history of Jewish immigration and settlement. $9 (662-5512).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours run daily from 9 a.m. to 6. $10 (967-6008).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—1/5, 19 at 1: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .1/12, 26 at 1, **La Dolce Via.** A tour through the Italian-American neighborhood of lower Manhattan focusing on the impact of the Italian culture on New York. From the museum, 97 Orchard St. $12, seniors and students $10 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 1/18, 25 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . .1/12, 26 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . .1/19 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .1/11, 18, 25 at 6: **Ye Olde Tavern Tour;** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .1/12, 26 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .1/18 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 1/19 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a theatrical tour. . . .1/11, 25 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . . 1/12, 26 at 2: Historic Greenwich Village: meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .1/19 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2, from the visitor information desk. Free (930-0501). Also, daily at 12:30 and 2:30, tours of the current **Gottesman Hall exhibit.** Free (930-0501). . . . **New York Public Library for the Performing Arts,** 40 Lincoln Center Plaza at 65th St. (870-1670): Tours of the dance, theater, music, and recorded-sound collections; each Wed. at 2. Free. . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free. . . . **Schomburg Center for Research in Black Culture,** a research facility for the study of black culture. 515 Lenox Ave. at 135 th St. (491-2265, 9 a.m.–noon). By appointment only.

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 1/12 at 1: **South of the Border,** a tour of the tropical plants in the Steinhardt Conservatory.

GRAND CENTRAL TERMINAL—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express, and learn about the station's architecture, history, and future. Includes a walk across the windows' glass catwalks. Free.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3. (663-2167).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). 1/12 at 11:30 a.m.: **Greenwich Village.** Meet at the Waverly Theatre on Sixth Ave. nr. 4th St. (718-720-1593).

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 1/7 at 7:30 vs. Atlanta. 1/11 at 7:30 vs. Boston. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 1/8 at 7:30 vs. Minnesota. 1/10 at 7:30 vs. Milwaukee. 1/14 at 7:30 vs. Dallas.

HOCKEY—**Rangers,** Madison Square Garden (465-MSG1). $16–$45. 1/8 at 7:30 vs. St. Louis. 1/14 at 7:30 vs. Buffalo. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 1/9 at 7:35 vs. Hartford. 1/11 at 7:35 vs. St. Louis. 1/14 at 7:35 vs. Detroit. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 1/9 at 7:35 vs. St. Louis. 1/11 at 7:35 vs. Toronto. 1/12 at 7:35 vs. Los Angeles.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

ROWING UP WITH OPERA—Don Pasquale. Enjoy Donizetti's tale of a foolish old bachelor who forbids his nephew to marry his true love. Ninety-minute opera performed in English; for ages 5–14. 1/12, 18 at 2. Kathryn Bache Miller Theatre, Columbia University, 116th St. and Broadway (769-7022). $24; reserve.*

HINA INSTITUTE IN AMERICA—Dumpling-Making. Learn how to prepare, pinch, boil, and dip tasty Chinese dumplings; for ages 5–10. 1/11 from 10:30 a.m. to 12:30. 125 E. 65th St. (744-8181). $10; reserve.

EAUTY AND THE BEAST—This fairy tale is as old as time and comes to the stage in a gothic adaptation by Ray Bono, set in fourteenth-century England; for ages 6 and up. 1/11 at 2; 1/12 at 3; 1/13–17 at 10:30 a.m. New York State Theatre Institute at the Haft Theatre, Fashion Institute of Technology, 227 W. 27th St. Weekday performances call 518-442-5372, $12; for weekends, 279-4200, $15; reserve.

ENRY STREET SETTLEMENT—Jazz for Juniors. Jazz ensemble brings young people into the world of musical improvisation; with audience participation, for ages 5–12. 1/12 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.*

OOKS OF WONDER—Storytelling Sundays. For ages 3 and up. 1/12 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

INVENTION OF THE PEANUT BUTTER SANDWICH—Stories, poems, and songs performed by the Corner Store Dance Company. 1/12 at 2. Bank Street College auditorium, 610 W. 112th St. (222-6700, ext. 228). $3; adults $6.

CAMP FAIRS—Parents can meet up to 50 camp directors to learn about private and sleepaway camps. 1/12 from noon to 4. 92nd St. Y, 1395 Lexington Ave. (996-1100). Free. . .The director of placement for the American Camping Association will talk about how to choose a camp for your child or teenager. 1/14 at 7. Little Red School House, 196 Bleecker St. (477-5316). Free.

WEST END GATE—Jonathan Geffner & Friends. A ventriloquist with puppets as partners; for ages 4–10. 1/11 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through 6/92. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a girl who grows up in a circus; for ages 4–12. Sat. at 1:30, followed by a dance party; optional lunch at 12:30. Sun. at 12:30; optional brunch at 11:30 a.m. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

B.O.T.C.H.: ADVENTURES IN THE LAND BELOW—A comedic jazz musical that explains how the Bureau of Turmoil, Chaos & Headaches makes the city unpredictable; for ages 6 and up. Fri. at 7:30; Sat. and Sun. at 1 and 3:30; through 1/19. TADA! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.*

YOU'RE A GOOD MAN, CHARLIE BROWN—Join Lucy, Linus, and the whole "Peanuts" gang in this musical based on Charles Schulz's comic strip. Fri. at 7; Sat. at 3 and 7; Sun. at 3; through 1/19. On Stage Productions, Hartley House Theatre, 413 W. 46th St. (666-1716). $8; adults $10; reserve.*

THEATREWORKS/USA—Freedom Train. Dance, mime, and traditional music combine to tell the story of Underground Railroad leader Harriet Tubman; for ages 5 and up. 1/11, 12, 18, and 19 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). $15.*

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob McAllister and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Stories From Africa. Told by Black Light and the Shadow Puppets. 1/11 and 12 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love**, Sat. and Sun. at 1:30, and **Little Red Riding Hood**, Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Jane's Metropolitan Farm.** A musical farm fantasy presented by Sarah Germain and T. Scott Lilly; for ages 3–5. 1/9 at 10:30 a.m. 125th St. Branch, 224 E. 125th St. (534-5050). Also on 1/14 at 4 at the Webster Branch, 1465 York Ave. (288-5049). . .**Sing Me a Story.** A program of stories, music, and movement with Ruth Jacobson; for ages 3–5. 1/9 at 4. St. Agnes Branch, 444 Amsterdam Ave. (787-4014). . .**Meet the Illustrator.** Brian Pinkney, illustrator of *The Ballad of Belle Dorcas* and *Where Does the Trail Lead?* explains how books are made and demonstrates scratchboard art; for ages 5–12. 1/11 at 3. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). . .**The Captain Dan and Conrad Show.** Ventriloquism, magic, and audience participation; for ages 5 and up. 1/14 at 4. 115th St. Branch, 203 W. 115th St. (666-9393). . .**Stories From the 21st Century.** Presented by Lu Ann Adams; for ages 5–12. 1/14 at 4. Seward Park Branch, 192 E. Broadway (477-6770). . .**The Frog Prince.** Performed by The Puppet Art Troupe; for ages 2–8. 1/14 at 4. Yorkville Branch, 222 E. 79th St. (744-5824). Reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.*

LITTLE THEATRE OF THE DEAF—Stories, fables, and jokes are told through a combination of spoken words, sign language, and mime. 1/11 at 1:30. Mainstage Theater, LaGuardia Community College, 31-10 Thomson Ave., Long Island City, Queens (718-482-5151). $5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Birdmasks. Create a colorful mask of your favorite feathered friend and dance the funky chicken; for ages 5–11. 1/12 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and science-fiction radio programs; for ages 8–13. Sat. at 10 a.m. $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 3–7. **Weekend Screenings: Peter Pan.** Sat. and Sun. at 1; through 2/29; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—Exhibits: **The Great Kapok Tree**—A participatory environment for experiencing the sights and sounds of the rainforest, based on Lynne Cherry's book. **The Gorgeous Mosaic**—Hundreds of two-inch portraits of children and their neighbors show the vast ethnicity of the city. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Mobiles. Make a mobile of animals that swim, fly, or creep. 1/11 and 12 at 1 and 3; museum admission. Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

NATIONAL MUSEUM OF THE AMERICAN INDIAN—Demonstration. Cherokee Donald Jackson will show how to do quillwork and featherwork. 1/7–10 from 10 a.m. to 12:30. Exhibit: **Beadwork: Cornhusk Dolls and Cradleboards**—See dolls that have traditional clothing representing the six Iroquois nations, and cradleboards that include beads, fur, and wood. 3753 Broadway, at 155th St. (283-2420). Hours: Tues.–Sat. 10 a.m.–5; Sun. 1–5; $2; ages 7 and under free; adults $3.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual thirties subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

*Take 20 percent off the ticket price for these performances when you ask for the Family Theatre Festival brochure at each box office and present the coupon inside. For general information on the Festival savings, call 769-4143.

BOOKS

THREADBEAR, by Mick Inkpen. Preschool–Grade 1. Little, Brown, $14.95.

GIRLS ARE GIRLS AND BOYS ARE BOYS, by Sol Gordon; illustrated by Vivien Cohen. Grades 1–4. Prometheus Books, $9.95.

TEN TALL SOLDIERS, by Nancy Robison; illustrated by Hilary Knight. Kindergarten–Grade 2. Henry Holt, $13.95.

NATURE'S TRICKSTERS, by Mary Batten; illustrated by Lois Lovejoy. Grades 2–5. Sierra Club Books, $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz nightly from 9. Through 1/11: Vibraphonist Monte Croft and his trio. 1/13–25: Bassist-singer-songwriter Jay Leonhart with guitarist Joe Beck. **AE, MC, V**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 1/8: Art Lohman. 1/9: BooBoo's Birthday. 1/10, 11: Dakota Staton. 1/12: Amy Michaelman. 1/13: Jam session with Sam Yahel. 1/14: Arnold Strickland Trio. 1/15: Phoenix. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 1/8: Frankie Paris. 1/9: Pat Cisarano. 1/10, 11: Lee Konitz/Peggy Stern Quartet. 1/12: Chip Jackson Quartet with Ravi Coltrane, Mark Soskin, and Danny Gottlieb. 1/13: Clent Bowers. 1/14: Vic Juris Quartet. 1/15: Chris Carter Band. 1/16: Joan Tyler. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 1/8: Brad Miskell, The Kind, Rock Wilk, Package, Paul Clements. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 1/12: Dizzy Gillespie's Bebop Jamboree with Kenny Barron, Bob Cranshaw, Elvin Jones, Jimmy Heath, James Moody, and Slide Hampton. 1/13: Mark Egan. 1/14–19: Dizzy's United Nation Orchestra. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/10, 11: The Mama's and The Papa's featuring Denny Doherty, Spanky McFarlane, Mackenzie Phillips, and Scott McKenzie. 1/16: Jim Carroll. 1/17: The Persuasions; Rockapella. 1/18: An evening with Kenny Rankin. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/11: Jesse Davis on alto saxophone, Jacky Terrason on piano with Dwayne Burno on bass and Eric McPherson on drums. 1/12: Craig Handy on saxophone with Buster Williams on bass and Ralph Peterson on drums. 1/13–18: Carl Allen on drums with Cyrus Chestnut on piano and Christian McBride on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Ingrid. Mon.: Don Reich Swing Trio. Tue.: Stanley's Washboard Kings. Music Mon.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 1/8: Tobacco Boys; N.Y. Ruffians, Faith Healers, Grin & Bear It; Popthing. 1/11: Antietam - Velvet Crush. 1/16: Reverend Horton Heat - Needle. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 1/11: Lefty Dizz and Shock Treatment. 1/17, 18: Otis Rush. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 6–8:30: Traditional New Orleans Jazz with The Joel Helleny Sextet. Through 1/12: Ruby Braff Quartet. 1/13: The Clifford Jordan Big Band. 1/14–19: Al Grey Sextet. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/10: Joe 'Banjo' Burke with Johnny Cronin, and Terry Feeley. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 1/12: George Coleman Quartet with Benny Green, David Williams and Lewis Nash. 1/12: Les Paul Trio. 1/14–19: George Coleman Quartet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

55 BAR—55 Christopher St. (929-9883). Jazz and blues bar. 1/9: Mark Barasch. 1/10: Jim Mason. 1/11: Virginia Mayhew. 1/13, 15: Mike Stern. 1/14: Scott Feiner Group. 1/17: Ken Hatfield. Music Sun.–Thu. from 10, Fri.–Sat from 10:30. **No credit cards.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/8–11: Dave Leonhardt Trio. 11/12: Dave Berkman. 11/15–18: Armen Donelian Trio. Sets Mon.–Thu. at 7, 8:30, 9:30 and 10:30, Fri.–Sat. 7:45–12:15 a.m., Sun. 6:30, 7:30 and 8:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/8: Pete Malinverni Trio. 1/9: Jerry Weldon Quintet. 1/10: Bill Kirchner Nonet. 1/11: Randy Sandke Quintet featuring Warren Vache. 1/12: Groovealaya. 1/13: Joanne Brackeen. 1/14: Jeanne Matisse with Jon Burr. 1/15: Andy Stein Quartet. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 1/8, 9: Pianist Junior Mance. 1/10, 11: Pianist Junior Mance with Marty Rivera on bass. 1/15–18: Pianist Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/8: Karu; The Tiles; Muzzle. 1/9: Soldier String Quartet premiere of Fred Frith's First String Quartet plus The Fantods. 1/10, 11: Sun Ra and His Orchestra. 1/12: Iris Lord; The Sync; Giant Step. 1/13: Jazz Passengers; Charles Gayle Trio. 1/14: Fred Frith's Improv. Party. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 1/8: The David Keyes Blues Band. 1/9: James 'Thunderbird' Davis, composer of 'Blue Monday'. 1/10, 11: The Bill Perry Blues Band. 1/12: Blues Jam hosted by the Popa Chubby Blues Band with special guests. 1/13: Ladies night with the Black Widow Band. 1/14: The Heavy Duty Blues Band featuring Joyous Perrin. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/25, Tue.–Sat. at 9:15 and 11:15: Singer-pianist Lynne Jackson and singer-bassist Mike Palter. Wood Allen holds forth most Mondays. **AE, DC, MC, V**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed. Bob Litwak with Ken Peplowski followed by the Michael Bergman Orchestra. Thu.: Stan Rubin Band Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bol Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Marilyn Sokol. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V**

THE RITZ—254 W. 54th St. (541-8900). 1/10: Bryan Adams. 1/17: Marky Mark and The Funky Bunch. Rhythm Syndicate. **No credit cards.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 1/10, 11: Pianist Mike Longo. 1/12: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 1/8, 9: Max Roach and M'Boom. 1/11: Sempre Brasil. 1/16: Richard Elliot. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 1/12, 14–19: McCoy Tyner with Avery Sharpe, and Aaron Scott. 1/13: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 1/10, 11: Tenor saxophonist Big Jay McNeely plus The Belmont Playboys. 1/17, 18: Wilson Pickett. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 2/29: Tue.–Thu. at 8, Fri.–Sat. at 7 and 9:30: *The Real Live Brady Bunch.* 1/8, 15 at 7:30 and 8:45: Stan Edwards in *That's All (A Living Tribute to Bobby Darin)* produced by Harriet Wasser. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/12: Danny Moore Quartet featuring Frank Strozier, Harold Mabern, and Joe Dukes. 1/13: The Vanguard Jazz Orchestra. 1/14–19: Mundell Lowe Quartet with Bill Mays, Ray Drummond and Al Foster. **No credit cards.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375/3370). Italian restaurant with vintage jazz featuring Bill Spilka and his group every Fri. and Sat. from 11. **AE, DC, MC, V.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 1/9: The Authority; Uncle Dad. 1/10: Bop (Harvey) Shockra. 1/11: Suns of Jubal; E Tribe. 1/12: Shaman. 1/13: Frankie Jackson's Soul Kitchen. 1/14: Slipknot. 1/15: Kurtis Knight Voodoo Child. 1/16, 17: Maggie's Dream. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 1/11: Painist Geoff Keezer with James Genus on bass and Steve Nelson on vibes. 1/12: Teri Thornton and Trio.

1/13–18: Pianist Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

COUNTRY/WESTERN

ONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 1/8: Phoebe Snow, Bob's Diner and special guests. 1/9: Jorma Kaukonen. 1/10, 11: Phoebe Snow, Donald Fagen; Little Big Band with special guests. 1/14: Bobby 'Blue' Bland. 1/16: Booker T and the MGs. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 1/11: Jim David, Mark Maron, Red Johnny and the Round Guy. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. Absolutely Rude, a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/12: Jim David, Bill Rutkoski, Darrell Hammond, Mike Eagan, Eddie Feldman, Danny Curtis, and Kent Kasper. 1/13–19: Lenny Varnedoe, Darrell Hammond, Kent Kasper, Eddie Feldman, Scott Bruce, Danny Curtis, and Mike Eagan. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 1/8: Comedy-magicians Imam and Mark Mitton, with pianist Rich Sanders. 1/9: Comedy-magician Imam and magician Eric DeCamps. 1/10, 11: Comedy-magician Bob McAllister and magician Peter Maloney, with pianist Rich Sanders. 1/14: Open mike for TV show *America's Funniest People*. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/12: Steve Rizzo, Sam Greenfield, Eric Kornfeld and Louis CK. 1/14–19: John Joseph, Walli Collins, Ray Romano, and Jonathan Soloman. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's Entertainment Band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. & Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating the big band music of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/29: The Second Annual Brazilian Season featuring Alcione with Bebel Gilberto, through 1/10, 14–18; Maucha Adnet, 1/11 only. Shows every Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 1/8: Singer Guy Blumberg and Trio. 1/9: Singer Jennifer Heney. 1/10: Singer Lee Shirkey with pianist John Wallowitch. 1/11: Singer Jeanne Ricciardelli. 1/12: Allison Starr's students. 1/13: Steve Eskin and the Jazz Fellowship. 1/14: Singer Yvonne Sherwell with pianist John Wallowitch. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar. Sun., Duke Griffin. Mon.–Tue. Wayne Hosford. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/8: Tina Smith. 1/9: *Girl Talk* with Bethanne Collins and Tracie Higgins. 1/10: Angela Lagreca; *Too Idiots* with Ariana Johns and John Ten Eyck. 1/11: Jenn Taber with Ricky Ritzel; Angela LaGreca; Kelly Kincaide. 1/12: Jean Taylor; Tony C. Avanti from "Miss Saigon." 1/13: *Songs of the South,* musical revue. 1/14: Laura Teller and Band. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 1/8: Stand-Up Comedy Explosion. 1/9: Susie Crippen; Lea Delaria. 1/10: Four On The Floor; Jackie Krull; Stars of Tomorrow. 1/11: Mary Jo Guidry; Variety Show. 1/12: *A Grandma Named Jo,* musical revue; Maria Gentile. 1/13: Please Free The Odd Couple From The Party Line; Stars of Tomorrow Semi-Finalists. 1/14: Jane T. Harvey; Lee Pope. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 1/8: David Kibbe; Kathy Babe Robinson. 1/9: John Forrester; Ellen Kay Huhta. 1/10: Charles Cermele in *Songs From The Theatre*. 1/11: Sharon Douglas. 1/12: Tom Anderson; Ken Helman. 1/13: *Here's To Our Friends … The Aids Music Revue*. 1/14: Joyce Lyons; Stephen Sammeth. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 1/9: Abe Unger; Jodi Gillies. 1/10: Lisa Mathis and Band; Elisa Decarlo in *I Was Born To Suffer*. 1/11: Kevin Scott Hall and Band; Lisa Mathis and Band. 1/12: Susan and David Dingle; John DiCarlo. 1/14: J.Q. and the Bandits. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show,* starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/8: Doris Chwatsky and pianist Evelyn Finesilver. 1/9–11: John Gabriel. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Shows Tue.–Sat. at 9 and 11:15. Through 2/1, Tue.–Sat. at 9 and 11:15: Jazz singer-pianist Billy Stritch. 1/12 at 7 and 9:30: *Varieties!* a new revue performed by "The Sunday Evening Players". **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 2/15, Tue.–Sat.: David Staller presents *Noel and Cole* at 9:30, and *Americans Abroad* on Fri.–Sat. at 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/15, Tue.–Sat. at 8:45 and 10:45: The Modern Jazz Quartet. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV—	**90.7 FM**
WNCN—	**104.3 FM**
WNYC—	**93.9 FM**
WQXR—	**96.3 FM; 1560 AM**

Wed., Jan. 8

2:00/WNCN—J. Haydn: String Qt. in C, Op. 54; **Janácek:** *Fate,* Suite.

WNYC—Purcell: "Triumphs"; **Machaut:** *Messe de Notre Dame,* "Gloria."

WQXR—Schubert: Trio in E-Flat, Scherzando-allegro moderato, Op. 100.

3:00/WNCN—Suppé: *Morning, Noon, and Night in Vienna,* Ov.; **Mozart:** Sym. No. 8 in D; **Beethoven:** Twelve Contredances for Orch.

3:00/WNCN—Vivaldi: Cto. in C.

4:00/WNCN—Bach: Toccata and Fugue in d; **Vivaldi:** Cto. for Flute in a; **C.P.E. Bach:** Sym. in F.

WQXR—Wolf: Scherzo and Finale, Scherzo.

5:00/WNCN—Tchaikovsky: *Swan Lake,* Black Swan pas de deux, Op. 20; **Beethoven:** Rondo No. 1, Op. 51.

WQXR—Beethoven: Sonata No. 3 in C, Scherzo, Allegro assai, Op. 2.

6:00/WNCN—Vivaldi: Cto. for Two Violins in d, Op. 111.

7:00/WNCN—Wagner: *The Flying Dutchman,* Ov.; **M. Haydn:** Sym. No. 23 in D; **Mozart:** String Qt. No. 2.

WQXR—Tchaikovsky: Serenade in C for Strings.

8:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

WQXR—Mendelssohn: *A Midsummer Night's Dream.*

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18.

Thu., Jan. 9

2:00/WNCN—Mozart: Sym. No. 30 in D; **Elgar:** *Froissart,* Concert Ov.

WQXR—Bach: Cto. for Oboe and Orch. in E-Flat, Allegro.

3:00/WNCN—Berlioz: *Damnation of Faust,* Highlights; **J. Haydn:** String Qt. in E-Flat, "Joke," Op. 33.

WQXR—Holst: *Brook Green,* Suite for String Orch.

4:00/WNCN—Torelli: Trumpet Sonata in Five Parts in D; **Vivaldi:** Cto. for Cello in c.

WQXR—Boyce: Ov. No. 2 in G.

5:00/WNCN—Holst: *The Planets,* "Mars"; **Pezel:** Suite in C.

WQXR—Balakirev: *King Lear,* Entr'acte to the Fourth Act.

6:00/WNCN—Barsanti: Cto. Grosso in D, Op. 3; **J.K. Vanhal:** Sinfonia in a.

7:00/WNCN—Vivaldi: *The Four Seasons,* "Summer," Op. 8; **Mozart:** Piano Trio No. 6 in C.

WQXR—Beethoven: Piano Sonata No. 22 in F, Op. 54; **Debussy:** *L'Isle Joyeuse.*

8:00/WNCN—Krommer: Cto. for Clarinet in E-Flat, Op. 36; **J. Haydn:** String Qt. No. 6 in A, Op. 9.

WQXR—Stravinsky: *Le Baiser de la Fée,* Divertimento; Sym. in Three Movements.

9:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in b-flat, Op. 23.

Fri., Jan. 10

2:00/WNCN—Krommer: Cto. for Oboe in F, Op. 52; **J. Haydn:** Sym. No. 3 in G.

WNYC—Brentner: Partita in F for Viola d'amore, Two Oboes, Lituus, and Basso Continuo; **Telemann:** Cto. in e for Two Violins, Two Oboes, Strings, and Continuo.

WQXR—Schumann: Trio for Piano, Violin, and Cello in g, Op. 17.

3:00/WNCN—Bach: Cto. for Two Violins in d; **Danzi:** Wind Qnt. in g, Op. 56.

WQXR—Boccherini: Cello Cto. in B-Flat, Allegro moderato.

4:00/WNCN—Copland: *Rodeo,* "Hoe-down"; **Hertel:** Cto. for Trumpet No. 2 in E-Flat; **Vivaldi:** Cto. for Bassoon in a.

WQXR—Gounod: Little Symphony for Flute and Oboes, Scherzo and Finale.

5:00/WNCN—Durante: Cto. for Strings, "La Pazzia"; **C.P.E. Bach:** Sym. No. 3 in F.

WQXR—Dittersdorf: Sinfonia No. 4 in F.

6:00/WNCN—Offenbach: *La Belle Hélène,* Ov.; **Vivaldi:** Cto. for Oboe in g.

7:00/WNCN—Bach: Orch. Suite No. 3 in D; **J. Haydn:** Divertimento No. 9 in F; **Mozart:** Sym. No. 32 in G, "Overture in the Italian Style."

WQXR—Fauré: Violin and Piano Sonata No. 1 in A, Op. 13.

8:00/WNCN—F. Benda: Cto. for Flute in e; **Rossini:** String Sonata No. 5 in E-Flat.

WQXR—Auber: *Fra Diavolo,* Ov.; **Tchaikovsky:** Violin Cto. in D.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d, Op. 30.

WQXR—The Detroit Symphony Orchestra. **Kay:** *A Short Overture;* **Joachim:** Violin Cto. in D-Flat; **Dvorák:** Sym. No. 7 in D-Flat. Soloist: Oliveira; conductor: Dunner.

Sat., Jan. 11

10:00 a.m./WNCN—Arensky: Sym. No. 2 in A; **Franck:** Symphonic Variations for Piano and Orch.

WQXR—Smetana: *My Country,* "The Moldau"; **Abel:** Sym. No. 3 in E-Flat, Op. 10.

11:00 a.m./WNCN—Ravel: *Bolero;* **Bach:** Cto. for Two Harpsichords in c.

WQXR—Molter: Clarinet Cto. in D; **Berlioz:** *Rob Roy,* Ov.; **J. Haydn:** Piano Sonata No. 37.

12:00/WNCN—Suppé: *Poet and Peasant,* Ov.; **Paisiello:** Cto. for Mandolin in E-Flat.

WQXR—Beethoven: Piano Sonata No. 6 in F, Op. 10; **Grieg:** *Peer Gynt,* Suite No. 1.

1:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48.

WQXR—"Texaco-Metropolitan Opera Broadcast." **Puccini:** *La Bohème.* Cast: Villarroel, Baskerville, Farina, Schexnayder, Hartman, Plishka, Capecchi; conductor: Veltri.

2:00/WNCN—Bowles: "Music for a Farce"; **Cilea:** Cello Sonata in D, Op. 38.

WNYC—Beethoven: Piano Sonata No. 1 in c, Op. 10; **Sibelius:** String Qt. in d; **Borodin:** Tarantella in D.

3:00/WNCN—J. Haydn: Divertimento for Winds No. 46 in B-Flat, "St. Anthony Chorale"; **Schumann:** Five Pieces in Folk-style.

4:00/WNCN—Schubert: Sonata in C; **J.F. Fasch:** Sinfonia for Strings in G.

5:00/WNCN—Tchaikovsky: *Eugene Onegin,* Polonaise, Op. 24; **Vivaldi:** Chamber Cto. in F.

WQXR—The Brooklyn Philharmonic Orchestra. **Harrison:** Sym. No. 4.

6:00/WNCN—M. Giuliani: Serenata for Flute and Guitar, Op. 127.

7:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 2.

8:00/WNCN—Mozart: Horn Qnt. in E-Flat; **Rossini:** String Sonata No. 4 in B-Flat.

WQXR—The Cleveland Orchestra. **Webern:** Variations for Orch., Op. 30; **Erb:** Cto. for Brass; **Brahms:** Sym. No. 4 in e. Conductor: von Dohnànyi.

9:00/WNCN—Ravel: *Le Tombeau de Couperin.*

Sun., Jan. 12

10:00 a.m./WNCN—Vivaldi: Cto. for Guitar and Viola d'amore in d; **Telemann:** Oboe Sonata in a.

WNYC—Mozart: Serenade in D; **Poulenc:** Trio for Piano, Oboe, and Bassoon; **J. Haydn:** Piano Sonata No. 46.

11:00 a.m./WNCN—Rodrigo: *Fantasy for a Gentleman;* **Mozart:** Flute Qt. in C.

12:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Ov., Op. 21; **Boccherini:** Cto. for Cello in D.

1:00/WNCN—The Chicago Symphony Orchestra. **Wagner:** *Tristan und Isolde;* **Berlioz:** *Romeo and Juliet,* "Love Scene"; **Beethoven:** Sym. No. 7 in A, Op. 92. Conductor: Solti.

3:00/WNCN—Sibelius: *Karelia,* Suite, Op. 11; **Tartini:** Cto. for Violin in A.

WNYC—Schickele: Pentangle, First Movement; **Mozart:** Horn Cto. No. 4, Third Movement.

4:00/WNCN—Hérold: *Zampa,* Ov.; **J.C. Bach:** Qnt. in D, Op. 11.

5:00/WNCN—Vivaldi: Cto. for Strings in D; **Schubert:** Symphonic Fragments in D; **J. Haydn:** Concertino No. 2 in F.

6:00/WNCN—Massenet: *Manon,* Act Two, Scene One, "A Party at the Hotel Particulier."

7:00/WNCN—Tchaikovsky: *1812,* Ov., Op. 49; **J.C. Bach:** Qnt. in C, Op. 11.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e, Op. 11.

Mon., Jan. 13

2:00/WNCN—J.C. Bach: Cto. for Harpsichord in A; **Rossini:** String Sonata No. 2 in A.

WNYC—The Baltimore Symphony Orchestra. **Harbison:** Sym. No. 3; **Mozart:** Piano Cto. No. 14; **Stravinsky:** *Petrouchka.*

3:00/WNCN—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Molique:** Concertino for Oboe.

4:00/WNCN—Tchaikovsky: *Marche Slave,* Op. 31; **Vivaldi:** Cto. for Violin No. 9 in B-Flat, "La Cetra," Op. 9.

5:00/WNCN—Clementi: Piano Sonata No. 6 in D, Op. 25; **Auber:** *Fra Diavolo,* Ov.

6:00/WNCN—Albinoni: *Il Nome Glorioso,* Sinfonia; **Vivaldi:** Cto. for Two Violins in B; **Balakirev:** *Islamey.*

7:00/WNCN—Purcell: *Abdelazer,* Incidental Music; **Mozart:** Piano Sonata No. 16 in B-Flat.

8:00/WNCN—J. Haydn: String Qt. in B-Flat, "Dawn," Op. 76; **Danzi:** Sinfonia Concertante in B-Flat.

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition.*

Tue., Jan. 14

2:00/WNCN—Mendelssohn: Piano Sonata No. 1 in E, Op. 6; **J. Haydn:** Cassation for Lute and Strings No. 6 in C; **Liszt:** *The Fountains at the Villa d'Este.*

3:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **Mozart:** Violin Sonata No. 24 in F; **C.P.E. Bach:** Sym. No. 2 in E-Flat.

4:00/WNCN—Dvorák: *Carnival,* Ov., Op. 92; **Vivaldi:** Cto. for Strings in c; **Nicolai:** *Homecoming of the Exile,* Ov.

5:00/WNCN—Khachaturian: *Gayne,* "Lezghinka"; **F. Couperin:** Trio Sonata in B-Flat, "La Steinquerque."

6:00/WNCN—Gershwin: "I Got Rhythm," Variations; **J. Haydn:** Sym. No. 1 in D; **A. Scarlatti:** Sinfonia No. 6 in a.

7:00/WNCN—Bach: Orch. Suite No. 2 in b; **C. Stamitz:** Cto. for Flute and Oboe in G.

8:00/WFUV—"A Box at the Opera." **Catalani:** *La Wally.*

WNCN—J. Haydn: Sym. No. 58 in F; **Massenet:** *Picturesque Scénes.*

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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MC The Movie
hannel
TV Music Television
ICK Nickelodeon
HO Showtime
C Sportschannel
BS Turner
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NT Turner Network
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SA USA Network
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WED., JAN. 8

:00 p.m.
3 New York State of ie State Address. overnor Mario Cuomo, o longer at the eye of the residential storm, in a ve assessment of where ie state has been in the ast year and where it's eading. (1 hr.)

:00
3 Blood Feud (1980). A creechy period film irected by Lina Vertmüller. In the Sicily f the 1920s, Marcello Aastroianni is a self-lating anti-Fascist, Giancarlo Giannini a Mafioso just back from America, and Sophia Loren the lusty woman who loves them both. 2 hrs.)

1 Cleopatra (1963). Part 1 of Joseph . Mankiewicz's *handsome but far too long version of the famous love drama, starring Elizabeth Taylor, Richard Burton, and Rex Harrison* (2 hrs.). Part 2 shown Thursday at **8:00 p.m.**

13 Survival Special—Mauritania. A one-hour look at the wildlife and nomadic tribes in Banc d'Arguin, a massive Mauritanian park that includes both desert and ocean. (1 hr.)

21 The Spirit of St. Louis (1957). Jimmy Stewart portrays Lindbergh making the *first solo transatlantic* flight. Followed, at **10:20,** by **Lindbergh,** a PBS bio of the pilot (1 hr.).

MAX The Grifters (1990). Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening). Stephen Frears directed this stylish picture, comic and dark at once. (1 hr. 50 min.) Also shown Saturday at **1:00 a.m.**

9:00
13 49 Moyers/ Minimum Wages. Bill Moyers visits with average American workers, many of whom earned less and less these past few years, if anything at all. (1 hr.) Also shown at **midnight** on **13**, Thursday at **11:30 p.m.** on **21**, and Sunday at **3:00 p.m.** on **13**.

USA Stealing Thunder. A new romance/ adventure movie with Steven Bauer and Cynthia Gibb as a pair of down-and-outers—one a daredevil, the other a country singer—who partner up on a cross-country journey via rocket-engine car. Honest. With William Russ. (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:00
2 48 Hours. The world of illegal immigration, in which foreigners gamble their lives for what turns out to be a very long shot. (1 hr.)

13 Child Care: Families in the Balance. Ellen Burstyn narrates this one-hour examination of day *care in America, profiling* four families from different regions and different financial backgrounds.

THU., JAN. 9

8:00 p.m.
11 Cleopatra (1963). Part 2 of 2. (See Wednesday at 8:00 p.m.) (2 hrs.)

BRV The South Bank Show—"Oscar Mazaroli." The British profile program examines the work of a photographer who spent 30 years shooting Scotland, enjoying only a brief burst of success just before he died, in 1988. (1 hr.)

9:00
13 49 Mystery!—"Artists in Crime." A murder mystery based on Ngaio Marsh's novel, starring Simon Williams and Belinda Lang. Scotland Yard's Chief Inspector Roderick Alleyn is introduced to the art community of post-World War II Britain when a well-known artist is found dead, apparently by his own hand. Part 1 of 2. (1 hr.) Also shown at **10:00** on **21**, at **midnight** on **13**, and Friday at **9:00 p.m.** on **50**.

21 Lytton's Diary. The premiere of a drama series about the controlled chaos at a daily newspaper. Tonight, "Rabid Dingo—Shock Horror," in which an Australian tycoon threatens to take over a newspaper. (1 hr.)

10:00
13 Edward R. Murrow: This Reporter. The second and final segment of a profile of the American journalistic pioneer. Live on the radio during the London blitz, and there on television, cigarette in hand, inviting America's most prominent citizens to tell their stories. (1 hr.)

TNT Bye Bye Birdie (1963). *A fun musical* based on the Broadway show—which was based in large part on Elvis Presley—about a rock-and-roll star bringing riots to a small town on the eve of his induction into the Army. With Janet Leigh, Ann-Margret, Dick Van Dyke, *many others.* (2 hrs. 30 min.)

FRI., JAN. 10

1:00 p.m.
13 New York State of the State: A Closer Look. A follow-up to Governor Cuomo's address (see Wednesday at 1:00 p.m.), including reactions from a variety of state politicians. (30 min.)

8:00
2 Gunsmoke: To the Last Man. Or to the last sequel? James Arness is back as Marshal Matt Dillon, this time called *upon to settle the Pleasant* Valley War, which erupted from a feud between the Tewksbury *and Graham clans.* With Pat Hingle, Jason Lively, Matt Mulhern. (2 hrs.)

4 Days of Our Lives: One Stormy Night. The soap opera makes it to prime time for a one-hour special. The town of Salem is thrown for many loops because of a violent thunderstorm. All this is prelude to the **Soap Opera Digest Awards,** at **9:00,** in which the kings and queens of the daytime tube go for the glory (2 hrs.).

MAX Alligator Eyes (1990). Director John Feldman's adaptation of his 1984 short story. A blind woman hitchhiker is picked up by three *strangers. Eventually they* recognize their passenger's ability to control not only their final destination but them as well. (2 hrs.)

8:05
TBS Valley Girl (1982). A shallow but consistently entertaining comedy. Julie (Deborah Foreman), a sweet but dumb high-school queen from the San Fernando Valley, throws over her boyfriend and takes up instead with a soulful-eyed punker from Hollywood (Nicolas Cage). Martha Coolidge directed. (2 hrs.)

9:00
13 49 Louis Rukeyser's 1992 Money Guide. The economic guru and a panel of guests sum up the past year and gaze into the new one, focusing on the presidential election and the settling dust from the supposed new world order. (1 hr.) Also shown Sunday at **2:00 p.m.** on **13**.

A-E Kuwait Oil Fires: Hell on Earth. The greatest man-made environmental disaster in history—a look at the nasty fires and how they are being fought. With host Bill Kurtis. (See also Tuesday at **8:00 p.m.** on **13**). (1 hr.)

10:00
2 Hearts Are Wild. The debut of a one-hour drama about the fast life inside a high-stakes Las Vegas *hotel. With David* Beecroft, Jon Polito, and Catherine Mary Stewart.

13 49 The People's Palace: Secrets of the New York Public Library. One thing you *won't* hear during this one-hour special: "I'm sorry, you can't go back there." Narrator Jason Robards and a movie camera were given total access to the massive library at 42nd Street and Fifth Avenue—the miles of stacks, the rare documents, and so on. (1 hr.) Also shown at **midnight** on **21** and Saturday at **2:00 p.m.** on **13**.

1:00 a.m.
21 The Phantom of the Opera (1925). Lon Chaney as the cave-dwelling composer, kidnapping young Mary *Philbin and striking fear in* the hearts of all viewers. And with not a note of Andrew Lloyd Webber's *to be heard.* (2 hrs.)

SAT., JAN. 11

1:00 p.m.
2 NCAA Basketball. Seton Hall, everybody's favorite David, visits the Goliath of the ages, Georgetown. And at **1:30** on **4**, two of America's dream teams do battle: the University of North Carolina Tar Heels at the Notre Dame Fighting Irish.

4:30
7 ABC's Wide World of Sports. Men's and women's dance *competition in the* U.S. Figure Skating Championships, live from Orlando. More skating at **9:00,** in the women's solo competition.

6:00
2 Gardens, Opera, and Rock and Roll. Channel 2 news correspondent Carol Martin explores the metropolitan area's more intriguing outdoor activities. (30 min.)

7:30
9 Rachel's Dinner. A half-hour family drama starring Olympia Dukakis as the mother of a family in which the middle-aged breadwinner has just lost his job at a foundry where he's worked for years, and where his father worked before him.

BRV Champlin on Film: Arthur Hiller. The Canadian-born director discusses his early history in American TV and his long run of Hollywood films, including the upcoming *Married to It,* with Cybill Shepherd, Ron Silver, and Stockard Channing. (30 min.)

MSG The **Boston Celtics,** it is said, have yet to forgive the **New York Knicks** for beating them in the playoffs two years back. Revenge may be sweet, but so, for the Knicks, at least, is Madison Square Garden, where this game will be played.

8:00
2 The Untouchables (1987). Wooden Kevin Costner plays Eliot Ness, America's virtuous Fed hero, but the most exciting thing here is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro. Screenwriter David Mamet and director Brian De Palma never figured out a way to make Ness come alive in this celebration of law enforcement as American spectacle. With Sean Connery, Andy Garcia, and Charles Martin Smith. (2 hrs. 30 min.)

13 Forty-Second Street (1933). The basic *Cinderella theater story,* wherein Warner Baxter tells Ruby Keeler, "You're going out a youngster, but *you're coming back a star.*" One of choreographer Busby Berkeley's classics, *Forty-Second Street* turned around the fortunes of the Hollywood musical, and there isn't a moment that doesn't show why. Lloyd Bacon directed. (Also shown Sunday at **6:00 p.m.**) Another backstage picture, sort of, at **9:30: Stage Door** (1937), the Ferber-Kaufman story about a rooming house for theatrically inclined women, including Katharine Hepburn, Ginger Rogers, and Eve Arden (1 hr. 40 min.).

BRV **Harold and Maude** (1971). A rich youth finds momentary happiness with a 79-year-old lady. There is a series of funny sick-humor gags, like faked suicides, but the setup is too incredible to support the strained philosophy. With Bud Cort and Ruth Gordon; Hal Ashby directed. (1 hr. 30 min.) Also shown at **2:30 a.m.**

SHO **Green Card** (1990). A romantic comedy devised by Peter Weir, in which Andie MacDowell is a prig who loves only plants (until she meets Gérard Depardieu, that is). As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle. (2 hrs.)

9:00

5 **Paul Rodriguez: Behind Bars.** The stand-up comic takes on another serious venture, spending time in San Quentin to show how unfunny jail can be. (1 hr.)

9:30

49 **The Queen in the U.S.A.** A whimsical one-hour documentary on Queen Elizabeth II's ten-day visit to our country last year.

10:30

2 **All in the Family.** The beloved series keeps coming back to prime time. This episode celebrates the first anniversary of Mike and Gloria's marriage, flashing back to the trauma of Mike's first encounter with Archie. (30 min.)

11:00

TBS **Bad Boys** (1983). Small but well-knit, like Cagney, Sean Penn has the small man's hostility and a way of going farther than anyone expects. He's first-rate here as Mick O'Brien, a violent sixteen-year-old Chicago thief sent to a hellish reform school. But the rest of Richard Rosenthal's film is shrewdly calculated demagoguery—both violent and impeccably "moral." (2 hrs.)

11:10

13 **The Adventurer** (1917). Escaped convict Charlie Chaplin makes good by saving a beautiful young woman and her mother from drowning. (30 min.)

SUN., JAN. 12

1:00 p.m.

9 A splendid triple serving of Cary Grant films. First, **Charade** (1963), a splashy, colorful thriller set in postcard Paris, with a suave Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of various bad men. At **3:00, Houseboat** (1959), in which Sophia Loren, concealing her upper-class identity, becomes the maid to a widower and his three children. Romance and happiness ensue. And at **5:00, To Catch a Thief** (1955). Grant and the Riviera both look swell in Hitchcock's comedy-adventure, and Grace Kelly is sexy and elegant at once. The plot has Grant, an ex–jewel thief, using his old tricks to trap an impostor. With Jessie Royce Landis and John Williams, who are marvelous (2 hrs.).

3:30

HBO **The Incredible Ida Early.** A one-hour drama, based on a novel by Robert Iscove, about a housekeeper whose high spirits keep afloat a recent widower and his four children. With Jackee Harry, Huckleberry Fox, Ed Begley Jr.

6:30

FAM **Maniac Mansion.** Martin Short guest-stars on the half-hour comedy series, playing a down-on-his-luck entertainer who pops in on an old friend.

7:00

DIS **The Prince and the Pauper.** Disney's new animated telling of the Mark Twain tale, with Mickey Mouse in dual roles: as both the pampered prince and the look-alike pauper who exchange places. Shown with *The Sword and the Stone*. (2 hrs.)

8:00

13 **Arctic Wanderers.** Two hundred thousand caribou trudge across the Arctic to find a suitable place to bear and raise their young. (1 hr.)

21 **The Kennel Murder Case** (1933). William Powell puts in his last appearance as detective Philo Vance, and it's a stunner—a taut, thoroughly entertaining mystery, directed most ably by Michael Curtiz. (2 hrs.)

HBO **Mr. and Mrs. Bridge** (1990). Merchant and Ivory's handsome adaptation of a pair of Evan S. Connell novels, starring Joanne Woodward and Paul Newman as a steady Midwestern couple riding out a changing world. With Kyra Sedgwick, Blythe Danner, Robert Sean Leonard. (2 hrs. 15 min.)

9:00

2 **Battling for Baby.** (Reviewed in this issue.) Suzanne Pleshette and Debbie Reynolds in a two-hour drama about onetime best friends who quarreled, whose children married one another, and who now share a grandchild.

4 **Tremors.** Kevin Bacon, Fred Ward, Reba McEntire, and Michael Gross star in this send-up of fifties monster films. Residents of an isolated Nevada town stumble across a nest of gigantic wormlike creatures. (2 hrs.)

7 **Last Wish.** (Reviewed in this issue.) Maureen Stapleton and Patty Duke star in a TV movie based on Betty Rollin's autobiographical book about helping her mother die to escape the pain from inoperable cancer. (2 hrs.)

13 **Parnell and the Englishwoman: The Libel.** Part 3 of 4, in which Irish Party leader Charles Stewart Parnell carries on an affair that ultimately splits the party. Tonight, Parnell is implicated in the murder of Lord Cavendish, for which five Phoenix Park assassins have already been executed. (1 hr.) Also shown at **10:00** on 49, at **11:00** on 21, and Monday at **9:00 p.m.** on 50.

TBS **National Geographic Explorer.** Host Robert Urich looks into Colon, Michigan, the world's magic capital, and visits with Antarctic explorer Sir Ernest Shackleton. (1 hr.)

10:55

13 **Scarface** (1933). Howard Hawks's thrilling and chilling gangster tale, with Paul Muni as the maniacal hood; also starring Ann Dvorak, Boris Karloff. (1 hr. 35 min.)

MON., JAN. 13

7:00 p.m.

AMC A weeklong celebration of actress Linda Darnell begins tonight with **Star Dust** (1940), the tale of a Hollywood starlet (1 hr. 30 min.). Other films to be shown nightly at this time. On Tuesday, the musical **Sweet and Lowdown** (1940), with Benny Goodman and Jack Oakie (2 hrs.). On Wednesday, Paul Douglas stars as Darnell's husband in **Everybody Does It** (1949) (2 hrs.). On Thursday, **Second Chance** (1953), with Robert Mitchum and Darnell birds of a feather—ill-fated outsiders looking for another shot at a clean life (1 hr. 30 min.). And on Friday, **Daytime Wife** (1939), starring Tyrone Power and photographed by Peverell Marley, Darnell's future husband (1 hr. 30 min.).

SC **Baseball's Greatest Games.** Relive one of the most dramatic home runs in World Series history—Carlton Fisk's twelfth-inning shot that beat the Cincinnati Reds and forced a seventh game in the 1975 contest.

8:00

13 **Travels—"American With the Top Down."** The third season of the series leads off with a trip in a 1960 Ford Sunliner convertible. A college professor and a comedian trek down U.S. Highway 281, through the heart of the country. Part 1 of 2. (1 hr.)

TNT **Fonda on Fonda.** Jane Fonda—new bride of TNT boss Ted Turner—is the host of this one-hour retrospective on her father's career. Henry Fonda is remembered by family, friends, and peers who recall some of the 47 films he made. At **9:00, The Grapes of Wrath** (1940), director John Ford's stirring adaptation of Steinbeck's novel of social injustice, the epic story of an enduring, Depression-era Okie family. With Fonda, Jane Darwell, John Carradine, and Charley Grapewin (3 hrs.).

9:00

4 **Maid for Each Other.** (Reviewed in this issue.) A TV movie not without frivolity. Dinah Manoff's dead dentist husband bilked her, so she must go to work as a maid for rebounding pop star Nell Carter, whose ex-husband also turns up dead. Next? A road trip, in which the two women get to the bottom of things. (2 hrs.)

7 **RoboCop** (1987). A giddy and violent futuristic thriller that plays the same low game as Bronson, Eastwood, and other eliminators of "scum"; *RoboCop* is only packaged more handsomely. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as a cyborg. (2 hrs.)

13 49 **Love in the Cold War.** A one-hour profile of Eugene and Peggy Dennis, Americans who pledged loyalty to the Communist Party. In the thirties, they moved to Russia to carry out orders and were forced to leave one child behind when they returned to the U.S., where Eugene was sent to jail. The events are seen through the eyes of one of the couple's sons, Eugene Dennis Jr. Also shown at **midnight** on 13.

TDC **Emperor of the Eastern Woodlands.** Spend an hour with the North American wild turkey, once hunted nearly to extinction but now flourishing. The bird has, among other things, great running skill, sharp hearing and sight, and elaborate courtship rituals. (1 hr.)

10:00

13 49 **Education on Trial—"Are Our Public Schools Beyond Repair?"** The issue of school-system restructuring is hammered out in a mock courtroom in this second part of a three-part series. (1 hr.) Also shown at **1:00 a.m.** on 13 and Tuesday at **10:00 p.m.** on 21.

10:45

SHO **Missing Parents.** The first in a week's worth of 30-minute features by first-time directors. Tonight, Jonathan Ward, Anna Jerger, and Nancy Lenehan star in a story about a high-schooler who realizes his attachment to his parents only after they desert him. And Tuesday at **10:50, Conquering Space,** Mark Stratton's film about a man whose dreams of space exploration cause his life on Earth to suffer.

TUE., JAN. 14

8:00 p.m.

13 49 **Nova—"Hell Fighters of Kuwait."** A look at the efforts to extinguish the Kuwaiti oil wells left blazing in the wake of the Gulf War. (1 hr.) Also shown at **9:00** on 21.

50 **State of the State Address.** Governor Jim Florio, much embattled in his brief reign, comes forward to plead his case. Alas, the Republicans get to respond. (2 hrs.)

9:00

2 **Breaking the Silence.** A TV movie about a slick defense lawyer who, in the midst of an emotional case, is discovered to have his own secrets that have affected his entire life. With Gregory Harrison, Stephanie Zimbalist, Chris Young. (2 hrs.)

13 **The Man Who Made the Supergun.** Dr. Gerald R. Bull was murdered in March 1990, depriving Saddam Hussein of the "supergun" that Bull had been contracted to develop and had nearly completed. (1 hr.) Also shown at **1:00 a.m.**

A-E **Hale the Hero.** Richard Vetere's new revisionist play, in which Nathan Hale is persuaded by his fiancée to pose as a British spy to give George Washington a flashpoint from which to build a rally for his emerging nation. With Kevin Anderson, Elisabeth Shue; Steve Robman directed. (1 hr.)

DIS **Garrison Keillor: America's Home Companion.** A one-hour documentary of the man behind *A Prairie Home Companion*. A look at the people and places that inspire Keillor's stories, and interviews with and readings by a landlord, a farmer, and a barber who know him. (1 hr.)

10:00

13 49 **The Future Is Now: Home, Sweet Home.** Life in the home has changed dramatically with the proliferation of computers and telecommunications. And guess what: There's more change on the way. (1 hr.) Also shown at **11:30** on 21.

A-E **Jonathan Miller on Acting in Opera.** A master class taught by the opera director. Miller uses *La Traviata* as the text for probing the balances of opera acting—ensuring that a role is sung with sufficient technical skill while presenting a believable acting performance, as well. (1 hr.)

HBO **Suicide Notes.** Only 15 percent of American men who commit suicide leave a note. This one-hour documentary tracks six men who did and examines their histories, families, and reasons for killing themselves.

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TOWN AND COUNTRY
PROPERTIES -
Call Christina Post at
212-643-6500

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

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The largest airline ticket consolidator for Central/South America & the Caribbean - is now offering big discount fares to the general public. For info, call 800-878-5200.

CRUISE

DISCOUNT CRUISES
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Manhattan · Elegant Furnished Apts—Short-term rentals. Daily, weekly. Moderate rates. Rooms also avail. **212-369-7691 & 800-531-4057**

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INNS & LODGES
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YOUR NAME
HERE
And so will our 1.7 million readers.
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The **TRAVEL** Section
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Rockies & The West

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ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

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3 BR w/bth, housekeeper/cook, full amenities, starts $900/wk. **908-442-1399**

V I L L A S

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Manhattan Referral Service℠ matches you with a licensed therapist specifically trained to help with your problems.
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PERSONAL PROBLEMS?
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Therapeutic Hypnosis—Food, Smoking, Phobias. Psychotherapy by PhD. 420-9017

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Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue, Pressure Pts. Injuries. Jeanie. 7 Days. 212-750-8947

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
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Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

LOTUS JAPANESE SPA
Shiatsu - Swedish / **NY Penn Hotel**
(212) 502-8732 Open 7 Days. Men/Women

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Swedish Shiatsu/Shower. Private.
Corona, Queens **718-898-2560**

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Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 212-594-1602

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
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In Private Atmosphere. **212-831-6433**

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Acuvue Disposable Lens.
We Will Beat All Advertised Prices.
Colors Too! Discount Frames.
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Advertise Your Product Or
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For Advertising Information, Call
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Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

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NEW YORK Magazine's
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BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017-5906, 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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MYC, Inc, Wall St, NYC 718-351-9395

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Parties planned with your needs in mind.
No event too large or too small.
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Advertise your vessel in New York Magazine's BOAT AND YACHT Section and reach 1.7 million readers who revel in creating the perfect party! Call 212-643-6500.

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NEW YORK KIDS—The Place To Be. *Be a part of this guide to special events and services designed just for children! For rates and information, call Denise Sisto at 212-643-6500.*

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New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. *Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion.* Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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212-226-7900 • 718-263-3855

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Continued on next page.

Continued from previous page.

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Putting it together is what we're all about!
Barry Dean 516-536-6606/212-809-6666

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Caribe—Grnwch Vllg. West Indian food. Party room. Jungle of plants. 212-255-9191

Coldwaters · Private Room, Seats 15-75—988 Second Ave., nr 52nd St. 212-888-2122

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In Terrific 1940s Big Band Ambiance.
5 & 10 No Exaggeration
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For 10-400 • Dancing, of course!
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19 St. & Park Ave S.

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Superb Italian Cuisine
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200-Year-Old Farmhouse—Set on 47 acs in Queens; tents. Pvt/Corp. 212-860-7910

BEAUX ARTS MANSION
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PARTY at JOHN CLANCY's EAST!
Elegant dinners, luncheons, bar mitzvahs, rehearsal dinners. Catering. **212-666-2886**

CLUB EL MOROCCO
For Corp/Priv/Fund-raising Events. 50-750 p. w/dancing. Fine cuisine or outside caterers welcome. **Nancy Levy: 421-1694**

Enchanting Party Space—In Tribeca Cocktail parties, receptions...212-587-903

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Ideal for Corporate & Private Parties.
Billiards. 10,000 sq ft. 212-989-310

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Dream Lifestyle—Follow the sun year-round in a private yacht cruising the Caribbean, or in a southwestern mountain hideaway with a handsome, blue-eyed, middle-aged man. Occasional travel overseas. If you're an attractive, slim young woman, interested in travel and adventure, we could become captain and first mate. 4391 ✉

Not Magic—But positively HIV, heterosexual, 32-year-old male - healthy, happy, handsome, generous and kind - seeks love and friendship. 7736 ✉

Late Bloomers Are Better—Than no bloomers at all! Classical pianist turned lawyer - engaging, playful, spirited, quick-witted, benignly irreverent, pleasing to the eye. Seeks man over 38, who's creative, accomplished, intrepid, centered but slightly askew, and ready to gather his (thornless) rosebud. 4407 ✉ ☎

New Age Male—Seeking soul mate. Nonreligious, nonsmoking, successful blue-eyed blond - Aries, Manhattanite with business on LI. Loves tennis, skiing, working out. Always sees glass half full - not half empty. Come fill the other half. Be 35-45, slim, attractive, upbeat, with pretty legs. Current picture a must. 4441 ✉

Beautiful, Blue-Eyed Brunette—33, 5'4", 105, Jewish, Wall Street, spontaneous and sexy, seeks handsome, successful Jewish counterpart, 31-38, 5'10" plus, for committed relationship. Photo required. 4433 ✉

Slim, Shapely, Beautiful Brunette—5'7", seeks just one warm, good shape, loyal, nonsmoking, open and available man, 38-50. 4411 ✉

Young Manhattan CEO—Early 30s, CEO and owner of an extraordinarily successful international firm. Athletic and moderately attractive, but too busy (and shy) to find the right woman. I enjoy sports, running, European travel, great books, and French and Italian food. Seeking young, attractive woman to share life's pleasures. You are a woman who enjoys what she does and is adventurous, vivacious and sincere. Please send letter with photo and phone. 4456 ✉

GQ-Type, World-Traveled CEO—39, 6', green-eyed, well-built, witty, adventurous and incurably romantic - seeks worldly or European counterpart who is elegant, stunning, slim, 25-35, 5'3" plus, for committed relationship. Photo a must - will exchange. 4421 ✉

Let's Spoil Each Other!—A caring, confident, (com)passionate CEO, last of the romantics, with good looks (really), humor, slim, tall, young, fit, GQ-type, multiple degrees, residences, millions, yet down-to-earth, seeks sincere, cultured lady, tall, under 36. Reply requires photo. 4435 ✉

Beautiful, Huggable Blond—5'7", 40s, slim, athletic, educated. Enjoys tennis, travel, boating. Looking to meet tall, trim, successful Jewish man, 49-59. 9001 ✉ ☎

Petite Irish Redhead—Disabled widow, 40, loves jazz, sailing, books, museums, seeks commitment. 2990 ✉ ☎

TV Newswoman—Soon relocating to New York, seeks professional, caring, romantic, fun, physically fit, sensuous and very successful man, well-educated, 28-39. I'm sensuous, exotic, educated, slim and, according to friends, quite beautiful, lovable, with a great sense of humor. Applicants must not be intimidated by a woman's popularity or success. Please reply with photo. 4422 ✉ ☎

Stunning, Vivacious, Warm-Hearted—Funny, smart, successful (financially secure) Jewish woman looking for her Jewish knight in shining armor. He must be attractive, smart, kind, successful (financially secure), 34-48, and be just a cut above the rest. Needed to sweep me off my feet and love me till death do us part. Photo please. 7737 ✉ ☎

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Susan Wallace
President

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Slim, Attractive Lady—Investment professional, 34, enjoys the arts, long walks and quiet times. Seeks a kind, sophisticated professional man, 33-42, with a sharp mind and a keen wit. 4451 ✉ ☎

Attractive, Dynamic, Adventurous—White female. Supportive, honest and caring. Enjoys travel, dancing, walks by the ocean, theater, exploring NYC. Seeks same in male, 40-55, nonsmoker, for a sharing, warm relationship. 4438 ✉

I Know You've Been Waiting For Me—I am ready for the deep intimacy we will share. Your love, affection, caring, independence, intelligence, sophistication, beautiful face and fabulous body will create the chemistry that this handsome, fit, romantic 43-year-old man will respond to. We will ski, play tennis and enjoy NYC culture. You're 28-40 and committed to having a wonderful relationship. Photo/note. 2996 ✉ ☎

Jenny Craig Graduate—Tall Jewish man, 35, seeks a slim - but not fast, Jewish woman to pound away at life. Photo and note please. 7759 ✉

Scholar, Artisan, Teacher—49, PhD, social-natural sciences, seeks bookish outdoorswoman. 7784 ✉

Let's Fall In Love—Witty, warm, semi-wise, slim, pretty writer, 33, seeks fit, fun Jewish man, 32-42, stable yet offbeat, for hugs and winter heat. Photo. 4432 ✉

After Reading Ads—I can't believe how many superhuman people there are in NYC. I'm not one of them. I'm an attractive, tall, thin Jewish lady. I enjoy walks in the park/cuddling/other simple pleasures. If you enjoy the same, and are a tall, 45-55, Jewish man, send me a note. 7771 ✉ ☎

Widow—60, pretty and witty, Jewish, 5'7", slim, green eyes, former model. Love golf, travel, music, fine dining and dancing. Looking for a sincere relationship - someone with compatible interests and life style. Photo please. 4423 ✉

Charming, Independent, Secure—Tall, slim, psychologically-minded male, 43, attractive, passionate, multifaceted - seeks fine female, 30-35, with similar qualities, for a lifetime of "the real thing". 2988 ✉

Sparkling, Svelte, Stunning—Anchorwoman, actress, teacher - into communicating and making a difference - seeks professional man, 38-50, for sharing interests in arts, niceties of life and each other. 2989 ✉

Warm, Loving, Affectionate—Great-looking (No Joke) Manhattan Jewish female, financially and emotionally secure, seeks her Jewish "only", 38-60 male counterpart to bring home to Mom. 9003 ✉ ☎

Manhattan Entrepreneur—45, 5'10", 180. Likes restaurants, repartee, pro basketball, Central Park. Seeks very pretty lady, nonsmoker, up to 36. Note/photo optional/phone. 4457 ✉

No Campbell's Soup—But heartwarming, successful female ad exec looking for "homestyle" guy in 30s-40s. Turn up my burner and we'll see if we cook. At least 6', with recent photo/phone. 4454 ✉

I Love NY—Attractive, secure, 50ish widow, enjoys movies, theater, music, travel and museums - seeks emotionally secure counterpart. 4425 ✉

Are You My Shining Star?—Sensitive, passionate, slim, pretty Jewish woman, 36 - loves tennis, music, travel. Seeks soft-hearted, energetic, professional Jewish man, 33-43, for fun/romance. 4427 ✉ ☎

Cinemaphile In MD's Clothing—Me: 50, physician (resident). You: 35-45, artistic, marriageable. Us: spontaneous combustion, children. Note/photo. 2986 ✉

Classy Blond Designer—With European good looks and successful career, wants to share exciting life of fun and fitness with man of substance and intelligence, who appreciates good design in any form. He (40-50) should be emotionally and financially secure, as I am, with a love for skiing, tennis, travel and the finer things. LI/Manhattan. 4445 ✉ ☎

Dad 48—Businessman. Sincere, sensitive, down-to-earth. Seeks slim lady, 32-42. 7785 ✉

Seeking Bright, Kind, Liberal Male—Of strong character, for marriage, kids - by mid-30s, blond, former Midwesterner, MD in training. 9002 ✉

The Asteroid Made Me Do It—This 44-year-old male teacher/star gazer is determined to make the most of the five million years till the next meteorite impact. Maybe I should start by meeting you. I like a lot: books, sports, cheerful people. Phone/note/photo. 2994 ✉

Bright, Upbeat, Attractive—Green-eyed Jewish female, 33, seeks tall, warm, husky, successful, secure, communicative man, 33-40, with passion, humor - enjoys cats, films, outdoors - for love, romance and marriage. 4443 ✉ ☎

Iconoclastic Individualist—39-year-old man - tall, fit, attractive - wishes to meet an alluring, straightforward, unpretentious lady, 36 or younger, interested in friendship and fun. Photo preferred. 7762 ✉

Hugs And Kisses From Professional—(PhD), children in college, to special, slim lady (35-50), for ideas, movies, home life. Photo. 7776 ✉

Quality NYC Woman—55, refined, bright, slim and attractive. Sunny personality. Appreciates the fine things life offers, including travel to the UK and Europe, Michelin dining, wine, cognac and stimulating conversation. Sincerely seeking a lasting relationship with one man who is cultivated, genuine, and well-groomed - a male counterpart who also knows and loves the best of NYC, London, Paris, etc. 7769 ✉ ☎

Writer/NYC Teacher, Male, 30—Slim, athletic, 6'1", genuine depth, few pretentions - enjoys movies, literature, sports, hiking, weekend jaunts. Seeks slim, pretty, very warm female, to share interests, many laughs, and just plain romantic fun. Photo/phone. 7782 ✉ ☎

Incurable Romantic—Very handsome, 30, Ivy-educated Jewish investment banker - hoping to meet one special princess to love and cherish forever. I am warm, outgoing, athletic, generous and funny, with interests in sports, art, music, theater, dining, books and beaches. You're an intelligent, caring, pretty, petite, warm-hearted Jewish woman who is dreaming of a guy like me. Note/photo please. 9004 ✉

Vivacious, Sophisticated, Successful—Creative, unpretentious, forthright white female, 36, 5'4", 124 lbs, attractive, with beautiful brown eyes - intelligent, rational, fun, with good sense of humor. Likes good restaurants and aesthetically beautiful things. Seeks compatible, attractive, health-conscious male, mid 30s-mid 40s, with a sense of style, who is a very successful professional. He's cultured, interested in the arts and in new ideas. He likes to be affectionate and is also seeking the possibility of a committed relationship. Nonsmoking. Note and photo. 2993 ✉

New Year - New Relationship—Sexy, slender and sane - 5'8", blond, Jewish, athletic woman (37), seeks warm, witty, well-bred, tall, handsome professional man. Note/photo/phone. 4424 ✉ ☎

Laid-Back Man—53, seeks loving woman for deep emotional connection. 2992 ✉

Mutual Post Holiday Gifts—For you, a pretty, bright, accomplished professional Jewish gal, filled with life and love. Young 44, 5'7", in shape, blue eyes, warm smile, sensitive, sensuous, intutive and kind. For me, a fine valued, accomplished, tallish, professional Jewish gent, who is dynamic yet sensitive, honest, warm, kind, and loves to love, converse, travel and laugh. Photo - delighted to exchange. 7792 ✉

Sanity A Plus—Bright, attractive, dynamic, witty, successful, professional Jewish female, baggage-free, seeks Jewish male counterpart, 34-47, with similar attributes, who, like me, enjoys the finer things in life. No nerds, nuts or nebbishes need respond. Phone and photo. 4405 ✉

Attractive Woman—Mid 30s, 5'9", seeks globally-minded man of integrity, with sense of humor, for friendship. Race not important. 7783 ✉

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Very Pretty, Successful Christian Lady—1, has traditional values, is sweet, loving, ommunicative, gold-hearted and selective - yet fun, funny, feisty, flexible and typical. Phone/heart-written note and photo gets reply. 7780 ✉

Beautiful, Single White Female—From Spain, 31, 5'6", slim, almost a PhD, very warm, accepting, caring, compassionate and passionate, nonsmoker. Seeks educated, warm, sweet, caring man (30-45) for romance, best friend and commitment. 9005 ✉ ☎

Warm, Intense, Attractive Woman—36, emotionally/financially secure. Has gentle heart, sharp mind, contagious laugh and great legs. Loves reading, dancing, entertaining, crosswords, cats, conversation. Seeks tender, active, articulate man with depth of soul and a sense of humor - one who likes women, looks forward to the challenges of raising a family and has a life of his own that he feels will be enriched if shared. Thoughtful letter appreciated. 2995 ✉

Handsome Blue-Eyed Male—38, looking for warm, caring woman to share quiet evenings, the theater, movies, flea markets and a lot more. If you are loving, sensitive, playful, and looking for a steady relationship, write. 7781 ✉

Playful But Serious—Warm, attractive, fun-loving, down-to-earth, passionate Jewish female, MD, 37, with dark doe eyes and a zany sense of humor. I have an unusual blend of interests - from classical music, history, the outdoors, current events, working out, to electric guitar. I value highly an intimate relationship and am seeking a special man with a curious mind, lively spirit and warm heart. Note/phone/photo. 4448 ✉ ☎

Blond, Slim Brit Writer—Warm, caring, 55 - seeks NYC Wasp exec. 7772 ✉

Successful, Handsome, Sincere—34, 6', trim, Wall Street MBA - seeks 27-34, 5'6" plus, slim Jewish female, business professional, for good conversation/fun. No smoking/drugs. Photo please. 4426 ✉ ☎

Seeking My Intended:—She is very bright, good-natured, warm, vivacious, fit, nonsmoker, of child-bearing age, and has a strong Jewish identity. I am attractive, fit, very youthful 45, 6'3". 4440 ✉

Honest And Affectionate Man—JD, 40 (looks 30), 5'9", 160 lbs, fit, cute, sexy, funny and unpretentious, looking for forever partner who values integrity, is passionate yet faithful, and is unafraid of intimacy. Photo optional. 7774 ✉

Ebullient, Attractive, Slim Brunette—Very feminine, financially secure, seeks cosmopolitan man, 58 plus. 7757 ✉ ☎

Gay White Man—40ish, handsome, healthy, works out, seeks same or younger. Photo/note. 4452 ✉

You're Looking For Someone—Bright and accomplished, who's warm and caring too. So am I. Tall, pretty, slender, funny strawberry blond, young 44, seeking a special man to share my life. If it's you, I'd love to see your note/photo. 2977 ✉

You Have Learned—That caring and sharing are key ingredients for friendship and love. Now you are ready to cook up something wonderful. You are an intelligent, articulate, drug-free male, interested in a meaningful relationship. I am an attractive, professional NJ woman, 32, single, black. Note/photo/phone. 7766 ✉

Blues Jeans, Beauty And Brains—This dynamic, very attractive, tall, slim Jewish female, 27, is a self-assured professional by day - but then the suit comes off! From *folk rock to progressive; from cosmopolitan* city life to down-to-earth country living; from Broadway shows to strenuous mountain hikes - would like to laugh a lot and experience it all with a man of similar tastes. Note/phone/photo. 7750 ✉

Weekend Dad—Attorney, Jewish, 5'10", fit, 49, seeks warm, mid-30s, NYC-based professional - wants kids, humor a must, for commitment. Note/photo. 4428✉ ☎

Tall, Handsome, Italian—Extremely successful, caring, sincere male entrepreneur, 31, who has a zest for life, seeks very beautiful, tall, intelligent, affectionate female, 23-27, who likes sports, keeping in shape and looks great in a bikini (because I love the Caribbean Islands) - to spoil, love and share his empire with. Photo/note/phone. 4455 ✉

Caring, Warm Man—Jewish, divorced, attractive, seeks pretty lady, 30-38, for best friend and lover. Photo, note. 4436 ✉ ☎

Super-Handsome Renaissance Man—Successful white lawyer, 6', 180 lbs, 37, with terrific body, romantic heart and adventurous soul, culture junkie, fitness fanatic and dancing fool - seeks beautiful, bright, black or Latin lady, 22-35, for love forever. Photo/phone please. 4444 ✉

There's Nobody Better Than Me!—Extremely modest, 34, 5'8", handsome, slender Jewish male seeks attractive, slim, easygoing, caring, athletic Jewish woman, 24-32, to share life, love and laughs with someone special. Note/photo. 4460 ✉ ☎

Extremely Beautiful Black Ex-Model—28, 5'8", brown eyes, long black hair, body fit. I'm financially secure, love vacation, being romanced, and quiet evenings at home in Northern NJ with the right person. If you are 6' or over, single white male, 28-38, full head of hair, disease-free, drug-free, financially secure, marriage-minded (I love mixed-looking kids), and truly serious about meeting that someone special, reply. The nonserious or phonies need not reply. Send note and color photo copy, please. 7765 ✉

Jewish Female—23, beautiful, slim, educated, seeks 24-plus, tall, professional, kind, caring guy. Note/photo. 4429 ✉

Fit, Loving, Handsome Jewish Man—28, 5'9", seeks pretty lady. Photo. 7794 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only *matchmaker in the northeast recommended* by Cosmo (Jun 91).

Are you someone special who isn't meeting that someone special? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. *In the most confidential, personal* way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Italian Entrepreneur—Handsome, physically fit, down-to-earth, late 30s - seeks attractive woman, 25 up. Profession unimportant. Photo a must. 2997 ✉ ☎

Pretty Lady—49, slim, 5'3", with style, class and brains, also down-to-earth and comfortable to be with. You are a successful, self-assured Jewish male, 50-62, who is looking for a relationship filled with love, laughter and romance with a very special lady. Photo/phone appreciated. 4437 ✉

***Capricorn Lady**—27, Jewish professional,* seeks her counterpart. He should be a tall Jewish professional, 28-35, a nonsmoker, and finished with all games except for Scrabble. Is this you? Note/phone/photo optional. 7787 ✉

You Don't Have To Be Einstein—But you must rate a solid 9 in appearance to connect with this great-looking, 6', 29-year-old, financially secure Jewish businessman. Let's take it from there. Note and photo a must. 4450 ✉ ☎

Australian Jewish Male—41, affluent, healthy - seeks Jewish female for intimate, loving but platonic marriage. I'm gay (not active), yearn to share the good life in a traditional home. POB 6474, NYC 10128

Fortune Favors The Bold—I want a man with the courage to pursue all the mysteries and challenges of love. 7799 ✉

Dreams Can Come True—Attractive, blue-eyed, 31, 5'6", warm, shapely, down-to-earth Jewish woman who loves travel, sports, good conversation and happy times - looking for real special guy who is *sincere, intelligent, handsome, successful* and cuddly, with a heart of gold, for everlasting relationship. Note/photo. 2972 ✉

Less Miserable—Charming and unpredictable comedy/trauma/adventure. 37-year-old, divorced, athletic, good-looking, successful, 6'2", Jewish man realizes that life without love can be miserable. Sometimes self-important, great material and heartfelt performance. Good seat available. Note/phone/photo. 7767 ✉

Very Special Jewish Gentleman—Very *handsome, 34, 5'11", athletic build, affluent*, intelligent, sensitive, calm professional - who is into sailing, skiing and traveling - desires an intelligent, fit Jewish beauty who seeks romance, adventure and someone who knows how to have a good time. Note/photo. 7789 ✉

Beautiful, Bright Blond—5'7", 115, widow, 45, charming, educated professional. Seeks tall, bright, attractive, confident, successful male, 43-55, to share love, laughter, magic. Photo. 9006 ✉

Caring, Charismatically Striking—Well-proportioned woman - professional, world traveler. Likes movies, dancing, bowling, 45 - looks 35. Seeks nonsmoker, non-narcissist, secure/successful. 4442 ✉ ☎

NJ Widow—Attractive, bright, cultured, 60. Seeks tall Jewish widower, up to 68 years. Note/phone. 7764 ✉

Ralph Lauren Look-Alike—Tall, handsome, successful 45-year-old - world-traveled entrepreneur, residing in Manhattan - seeks a beautiful, cultured woman with class, to share the finer life. Photo requested. 7768 ✉

Good-Looking, Athletic Attorney—28, Jewish, 5'10", 160 lbs. Enjoys music, sports, travel, and long weekends with a special someone. Seeks very attractive, energetic, outgoing, caring, sweet, sexy female in 20s to share life's pleasures with this super-nice guy. Photo/note. 7775 ✉

Attractive Professional Woman—48, seeks accomplished man with humor, depth and integrity. 4447 ✉

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CALIBRE PARTIES for Jewish Professionals (20s & 30s), Sat., Jan. 11, **CLUB CI**, 101 Park Ave., 8 PM, $20 pp. **212-686-8610**

CALLAS PLUS—Presents Premiere Saturday Night Party for Jewish singles, **30-49**, **Jan 11th**, 8 pm, at the famous **Ashford Cafe**, 600 Lex Ave at 52 St. Dancing, Lavish Buffet, Door Prizes, **Baby Pix Contest**. Adm: $20pp. **Info: 212-502-0175**

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Dinner at The American Festival Cafe and skating At Rockefeller Plaza Ice Rink - $22.50 every night. **Call 212-246-6699**

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CALLAS—Presents: Jewish Singles, 21-39 - After-Work Bash, **Wed., Jan. 8** at NY's hot spot: **La Maganette** - 3rd Ave at 50th St, NYC, 6 pm. Music, dancing and great company. Adm: $15pp. **Info: 212-502-0175**

Singles For Skiing—Monthly party NYC. Stowe, VT - 3 Days 1/17-20. 718-279-2680

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Free champagne plus 2 free drinks!
Hors D'Oeuvres - DJ **212-330-8663**

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Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

Japanese - 1 Yr Free Class—And Intros to 3 Japanese friends & free party! All-incl. membership: $195. **212-697-1871 JAC**

Box Number 2195—Of September 16 issue. I read your ad long after it was published. Is there a ray of hope for a late comer like me? Yia Sou. 4463 ✉

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Successful Jewish MEN (35-55): Free Introduction If Member by 1/25! (NYM, 10/7, Dan Greenberg article). Meet quality women (30-49). PhD interviewer. **877-0723**

Business & Professionals of New York, a division of UJA-Federation for Jewish singles, 35-49, hosts cocktails - 6 pm & lecture by Malcolm Hoenlein, exec. dir. of Conference of Presidents of Major American Jewish Organizations - 7 pm, Jan 22, at UJA-Federation, 130 E 59 St. Couvert: $25. Must reserve by Jan. 20. **212-836-1683**

Asian Singles—Find each other through our personal ads. Free copy. 908-303-8238

STRICTLY PERSONALS

Size Five, Easy On The Eyes—Honey blond, healthy and wise. Seeks man, 35-45, financially secure - lean, passionate, handsome and mature. Photo and note a must. (I'm financially secure too.) 4434 ✉ ☎

Handsome, Spiritually Focused—Young-at-heart, understanding, athletic, fit, 6'2", 50, man - seeks 38-50, creative/artistic-type soulmate gal with sense of humor, who is good-looking, very fit, playful, spiritually aware, open-minded, kindhearted. No reply without photo. 2980 ✉

Ivory Girl By Day—Temptress by night. Slender, pretty, white, 34-year-old professional loves the outdoors, cuddling and being silly. Looking for partner who is honest and caring. Note/photo optional/ phone. 9008 ✉ ☎

Are You A Selective Woman—With brains, beauty and an adventurous spirit? I am a monogamous, passionate, entrepreneurial man. Handsome, I'm told, athletic, healthy, emotionally/financially secure, 6'2", age 35, Wharton and London School of Economics alumnus with nomadic aspirations - seeking female counterpart for lifelong relationship. Nonsmoker. Bio/photo/phone. 2975 ✉

Help—Just ended a long relationship with a beautiful Mexican model. I can't go to bars at 44. Just a nice guy living in Northern New Jersey, close to NY. I am a successful businessman, have my own business and three boys on the weekend. Love to travel, go to movies, eat out and enjoy the good life. Have longish hair. Photo a must. 7778 ✉

MD, 51—6', 160, 130/80. One cat, two (love) birds, three Met tix, zero kids (want two), hankering for 30s female to two-step to...forever(?) 7773 ✉

Cross-Country Ski Bunny Wanted—Cute, snowbound MD, 33, Jewish, with no St. Bernard, seeks petite, earthy lifesaver. Lessons offered. 7758 ✉

Coming To Las Vegas?—Very good-looking casino cocktail waitress - Ivy League graduate - wants to meet successful professional man, 35-65, who has good values and a sense of fun. Letter. POB 93118-432, Las Vegas, NV 89193

Gay, Attractive Black Male—42, 5'6", 150, fit. Interested in health, heart, hearth and home. Seeks similar male, any race, for possibilities. 4446 ✉ ☎

Quality Not Quantity—Is what I'm looking for from this ad. I'm a pretty, petite, intelligent, funny, 31-year-old Jewish female, looking for a family-oriented Jewish male, 29-37, who is handsome, ambitious, fun, athletic, and looking for forever. Photo please. 7761 ✉

Attractive Man—Late 30s, smoker, kids - seeks very thin woman, 21-30, for serious relationship with no nonsense or waiting. 7747 ✉

Professional, Mature, Sophisticated—Intellectual, 60s - seeks compatible female, to 45. 7786 ✉

Lawyer, 41, Witty, Worldly—Likes dining out, music. Seeks single female, 33-44, for long walks, talks, etc. Send photo/ phone. 7763 ✉

Greek Business Tycoon—47, living in Greece, never married before, looking for young, rich lady (like myself), never married before, with free time to enjoy living in Greece, getting married and having a family. If interested, write and send photo! POB 14359, Athens 11510 Greece

Sensitive, Fine, Successful, Sensual—Italian male, 39, many fun/cultural interests, seeks that one special Latin or white, head-turning woman, 26 plus, who is educated, caring, feminine, unpretentious, refined, yet passionate and uninhibited. No smokers. Letter, phone, photo a must. 7798 ✉

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☎

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Insurance Professional Seeking—Whole life policy. Attractive, open and honest, 32-year-old Jewish female who enjoys traveling, theater, the beach, spectator sports, desires established, professional Jewish man, 30-45, with a good sense of humor and down-to-earth values. Note/ photo/phone. 7793 ✉

Spirited Blond Ex-Tomboy—Media exec, great shape, at home in Paris, Rio, Tegucigalpa, seeks 35-45, undauntable man with integrity, grace, sense of adventure and fun, equally eager to commit. Note/photo. 9007 ✉

Successful, Jewish, Queens Man—59, looking for lady, 53-59, to talk to, to listen to and to share this world and our time. 9010 ✉

Busy Professional—Handsome and very desirable, 38, seeks romantic woman, 20-35, non-Caucasian and in good mental/ physical shape, for loving and warm fun times. Note/phone. 7770 ✉

Chinese Male 34—Successful and nice person. Seeking white female, 25-35, for sharing relationship. 7754 ✉

Jewish Man—28, Modern Orthodox, 5'9", seeks observant, marriage-minded woman with intelligence/sense of humor. 7795 ✉

Exciting Radiant Beauty—Within and without. 33, 5'6", 120 lbs. Seeks tender-hearted, intelligent and sincere, single Jewish man, with high sense of integrity and dynamic personality, to share friendship and future. Photo a must. 7797 ✉

Sui Generis—Athletic, good-looking, professional, 36, 5'11", 175 lbs, Renaissance nature; penchant for Byron, boxing and Bardolino. Seeks petite and playful woman, 26-34, with like virtues and sensibilities. Note/photo/phone. 7796 ✉

Divorced Businessman—40ish, successful, desires attractive, sensual female for good times and more. 4439 ✉ ☎

IEW YORK MAGAZINE COMPETITION

OMPETITION NUMBER 725 BY MARY ANN MADDEN

THELLO, THE MOOER OF VENICE: Shakespeare's tragic cowhand.
ESDEMOANA: his paramooer.

RANZ LEHEAR and
ICTOR HEARBERT: composers of long-distance operettas.

IAMI ROGERS: star of "Someone to Moon Over Me."
AMPA JANOWITZ: author, "Slaves of St. Pete."

bove, added attractions. Competitors are invited to redefine a pair of relat- d fractured names altered by a one-letter addition.

esults of Competition 722, in which you ere asked to devise and name an award for e class/no class of '91.

eport: First, the painful news. Mail was st en route. Not your fault, not mine. Not e perkiest beginning for a report, a year, or form of life. Our apologies.
opular nominees: Keating. Sununu. uayle. Gorby. Duke. Swaggart. Michael ckson. Hint for future comps.: Quick. The rst name-from-headlines that pops into our head. Got it? Don't use it.
ever mind. For those of you who did brave is dreadful weather to further your educations, thus honoring the accomplishments of braham Lincoln and Danny Aiello: a warm up of cider and the Pericles Crystal/Boo lume Attendance Award. Line forms at the age.

o Individual Prizes This Week. Our serius thanks to all who entered. Or tried to.

he American Dental Association Plaque to hn Sununu.
Franc Dillon, Beachwood, Ohio

he China Shop Bull Tureen to Oliver Stone r Continued Restraint.
Brooke Minges, Battle Creek, Mich.

he Energizer Bunnyrabbit's Foot to Rose ennedy.
Louise Jackson, Fall River, Mass.

he Ed McMahon Sweepstakes Medal to heck Your Mailbox You May Have Been lamed the Best Qualified Person in America Sit on the Supreme Court.
Martha Herzog, Pacific Grove, Calif.

he Extinguished Flying Cross to Pan Am.
Marc Doyle, Berkeley, Calif.

he Governor Pete Wilson Sound Fiscal lanagement Watch and Fob to Willie lelson.
Kaye Olmstead, Petersburg, N.Y.

he Carol and Walter Matthau Cutest Coule Award to Jack and Felicia Lemmon.
Corby Whitaker, Los Angeles, Calif.

he Leona Helmsley/Marie Antoinette emi-Automatic Gateau to Debbie eynolds.
Norman Hannett, Albuquerque, N.M.
similarly: Janet LaRossa, Portland, Ore.

The Joel and Dorian Grey Loving Cup to Dick Clark.
M. Frank, Brookline, Mo.

The Charlie McCarthy Oak Trophy to George Herbert Walker Bush.
Edwin P. Rapport, Shaker Hts., Ohio
sp. ment.: Peter Eisenhauer, Fort Lauderdale, Fla.

The Sam Flax Harvard Medical School Presentation Award for Outstanding Graphic Data in the Field of Obstetric Research to Demi Moore.
Marilyn Napier, Los Banos, Calif.

The Marcel Proust Fellowship to Robert Gates and Milli Vanilli.
Tanner Foust, Boulder, Col.
similarly: Bobby J. Ward, Raleigh, N.C.

Palme d'Or to Paul Reubens.
Bill Harriman, Mystic, Conn.;
David A. Blatt, Smyrna, Del.

The Nancy Reagan Best Dressed Backseat Driver Award to Margaret Thatcher.
The 400 Group, Beachwood, Ohio

The 1991 Mario Perillo Some Restriction May Apply Travel Trophy to John Sununu.
Viktor Blume, Sayville, N.Y.
sp. ment: Kathy McCrory, Newton, Mass.

The Leo Tolstoy All Happy Families Resemble One Another Medal to LaToya Jackson.
similarly: Barry Bellinger, Washington, D.C.;
Denise Younger, Houston, Tex.

The Stanley Zabar Silver Serpent with Scroll to Sirio Maccioni for his Arcanely Creative Smoked Salmon.
Sheila Tischenkel, Beech Mountain, N.C.

The Phyllis Diller Perpetual Smile Button for Cosmetic Enhancement to David Duke.
Anthony G. Bowman, Washington, D.C.
sp. ment.: Bob Roberts, North Pomfret, Vt.

The Calvin Coolidge Non-Running Scholarship to Bill Bradley, Sam Nunn, and (to be held in escrow) Mario Cuomo.
Jean Stein, Las Vegas, Nev.
sp. ment.: John M. Shea, Ballston Lake, N.Y.

The Vince Lombardi Winning Is Everything Award to Senator Arlen Specter.
E. Stallworth, Willow Grove, Pa.

The George Washington Inn Signpost to Geraldo Rivera.
similarly: Rich Ambuske, Pittsfield, Mass.;
Janet Nowlin, Las Vegas, Nev.

Best Individual Performance on an Individual to Michael Jackson
Teresa Preston, N.Y.C.

The Joseph R. McCarthy Commemorative Order of the Badger bestowed jointly upon Senators Arlen Specter and Alan Simpson.
J. B. Snyder, Los Angeles, Calif.

The Warren Peace Prize to Annette Bening.
Karen Bracey, Burke, Va.

The Cat-As-Trophy to Sean Young for her feline role in the Batman sequel.
David English, West Somerville, Mass.

The Productive Absence Ribbon to the Emir of Kuwait.
Helene B. Ellner, Richland, Wash.

The Elmer Gantry Prize to (Two-Time Winner) Jimmy Swaggart.
similarly: Jan Streilein, Johnstown, Pa.;
Julie Strassel, New Orleans, La.
sp. ment.: Linda Henesy, Mamaroneck, N.Y.

The Michael Milken Minimum Security Award to Charles Keating.
Physics Bldg, SUNY, *Albany, N.Y.*
sp. ment.: Robert Dillon, Mayfield Hts., Ohio;
Raymond Kauders, Montesano, Wash.

The Anjelica Huston Big Girls Don't Cry Citation to Ivana Trump and Anne Bass.
Naomi Freeman, Shaker Hts., Ohio

1991 Father of the Bride of the Year Award to Michael Jackson.
Tom Lester, West Los Angeles, Calif.

Power to the People Prize to Mikhail Gorbachev.
Scott Porter, Madison, N.J.
sp. ment.: Marilyn Crystal, Scarsdale, N.Y.

The Capistrano Swallow Permanent Fixture Prize to Strom Thurmond.
Todd D. Ellner, Portland, Ore.

The Dan Quayle Look-Alike Medal to David Duke.
Ellen Burr, Truro, Mass.

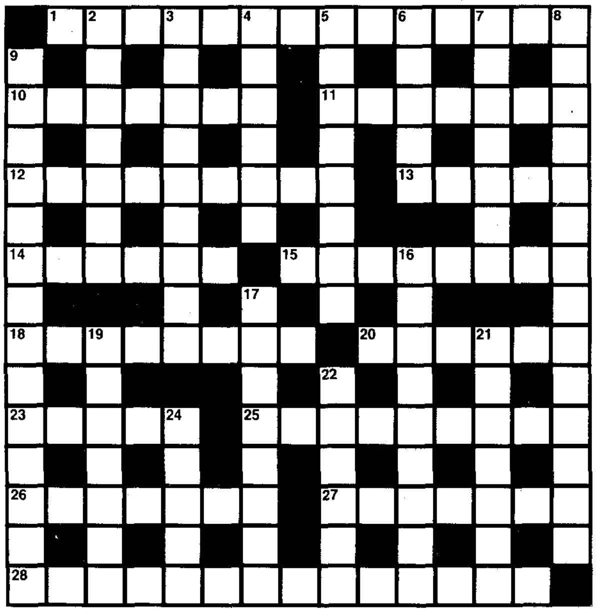
The Poor Mrs. Hays/New York Competition What Ever Happened to Memorial Tablet to Felix Mango.
Boo Blume, Sayville, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 725, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by January 17. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 17 issue. Out-of-town postmarks are given three days' grace.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Such limited accommodation bringing big store to mind. (3, 7-4)
10 Admit to having been untruthful and be ordered to go to bed, perhaps. (3, 4)
11 Author seen on French river. (7)
12 Boy in school bedroom link-up with Spanish resort. (9)
13 Left in a unit but with no company. (5)
14 Concedes it’s doing everyone very good turn, in a way. (6)
15 He aims to settle intractable problem of the underworld. (8)
18 Mary and I go out with him. (8)
20 Pressure on second lock. (6)
23 Part of a wide assortment of notions. (5)
25 Find bogy using steel tool—and almost lose one’s sight. (9)
26 Sound the horn—often briefly reversing into it at speed. (7)
27 Is so small an amount morally acceptable, one feels? (7)
28 Inbred cats rate as bird-witted. (7-7)



DOWN

2 Not coming to any conclusion. (
3 Row on out, and find lodgings o either side of the island. (9)
4 A muscular joiner. (6)
5 I turn mains on—some can’t go off because of it. (8)
6 She sounds the type to play a supporting role. (5)
7 It’s hard to take, having our nos put out of joint. (7)
8 Distorted the truth and made President seem right. (14)
9 Rock bands which ignore hot fo when absorbed by clues. (4, 10)
16 Port I pour into stew. (3-6)
17 Whip ether out, then medical equipment. (8)
19 No locomotion—ie train shunted off. (7)
21 Form of spell that is broken. (7)
22 Injured bear has eaten American who maltreated him. (6)
24 Wear it for cricket? (5)

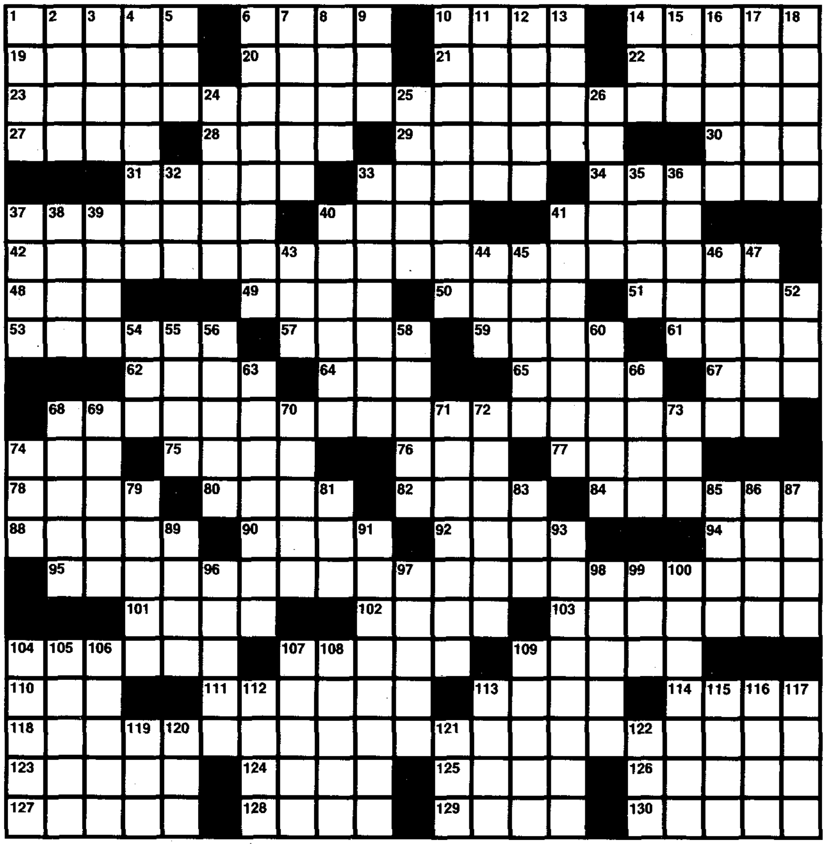
‘MONKEY INTERVIEW’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 After-dinner items
6 Goya’s naked lady
10 D’Urberville girl
14 Put to shame
19 Robin of balladry
20 As alike as two peas in ——
21 Risqué
22 Way to go
23 Do you like water?
27 1968 tennis champ
28 Endings for cash and croup
29 Give an assurance
30 “—— Got a Secret”
31 Not taut
33 Arctic goose
34 Part of M.A.
37 Julius Marx
40 Son of Ramses
41 Throw things at
42 Do you plan any trips?
48 Bog
49 Glum
50 Stallone and Stone
51 Athletic activity
53 Drinks to
57 Front of a ship
59 Spillane’s “—— Jury”
61 Cabbage salad
62 Cauterize
64 Haile Selassie’s land: abbr.
65 Boat frame
67 Ziegfeld, to friends
68 What is your favorite candy?
74 Bambi’s aunt
75 St. Petersburg’s river
76 Northumberland stream
77 Fly high
78 Like a masked Ranger
80 Actress Thompson
82 Ocean motion
84 More than doubly
88 Works with yarn
90 “—— 18,” Uris book
92 Rock band bookings
94 Mauna ——
95 Who will inherit your assets?
101 Historic periods
102 Diner sign
103 Dry gullies
104 Piano practice
107 Bellows
109 Veep after Hubert
110 Face value
111 Sizes for the portly
113 Assistant
114 Young goats
118 How do you explain your achievements?
123 Rhythm rate
124 Property measurement
125 Weaponry
126 Board used in séances
127 Dry-cleaner’s problem
128 Gynt of an Ibsen drama
129 Shindig
130 Petal extract

DOWN

1 Writer Angelou
2 Caesar’s bad day
3 “Candy is dandy” poet
4 Exam-stopping words
5 No-seats abbr.
6 Succeed
7 Monkey business
8 Great pleasures
9 Commercials
10 Toils
11 De Valera of Ireland
12 Advance observer
13 Coordinate timing, for short
14 Plural of is
15 Gainsborough’s “blue” subject
16 Tax checkup
17 One of the Allens
18 Woodchopper
24 Kind of cap or gown
25 An —— the ground
26 —— Rouge (Cambodian Reds)
32 Crackerjack pilot
33 Promise in marriage
35 Swiss scenery
36 Hitchcock’s 39
37 Birthday buy
38 Prefix with stat
39 Lady Chaplin
40 More acidy
41 Some fitness exercise
43 U.S. political org.
44 Inventor Whitney
45 Tales from Olympus
46 He wed Pocahontas
47 Eurasian mountains
52 Quarter of eight
54 Soviet state: abbr.
55 Harold of the comics
56 Depositories
58 The “amber waves of grain”
60 T.S. or George
63 Makes innovations
66 Shakespearean graybeard
68 “Comin’ —— Wing and a Prayer”
69 Hysterical fear
70 Broadcaster’s mediu
71 Affronts
72 Lingerie, familiarly
73 Dernier —— (latest fashion)
74 BPOE member
79 Vivian’s “I Love Lucy role
81 TV alien
83 Sense of self
85 Disconcerting tactic
86 Plumb crazy
87 Tibetan oxen
89 Paddock papa
91 As light as ——
93 Haphazard
96 Billiards shot
97 Ankle bones
98 Laundromat machine
99 Cold-day utterance
100 “Watch it!”
104 Barbecue rods
105 Academy student
106 Fragrance
107 Rolls’s partner
108 Unconventional
109 Quarterback Phil
112 Bear snare
113 Taj Mahal city
115 “Whose Life —— Anyway?”
116 —— vu
117 Sky twinkler
119 Bedpost finial
120 Start of some German surnames
121 Collar a culprit
122 Extinct ostrich



Solutions to last week’s puzzles appear on page 85.

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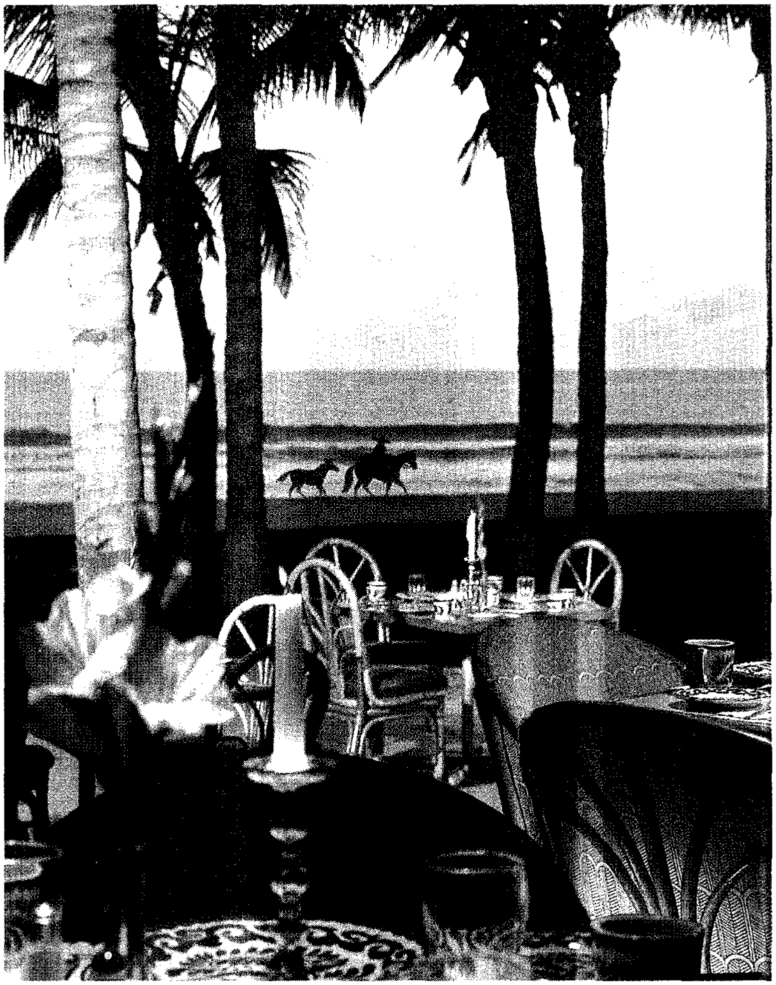

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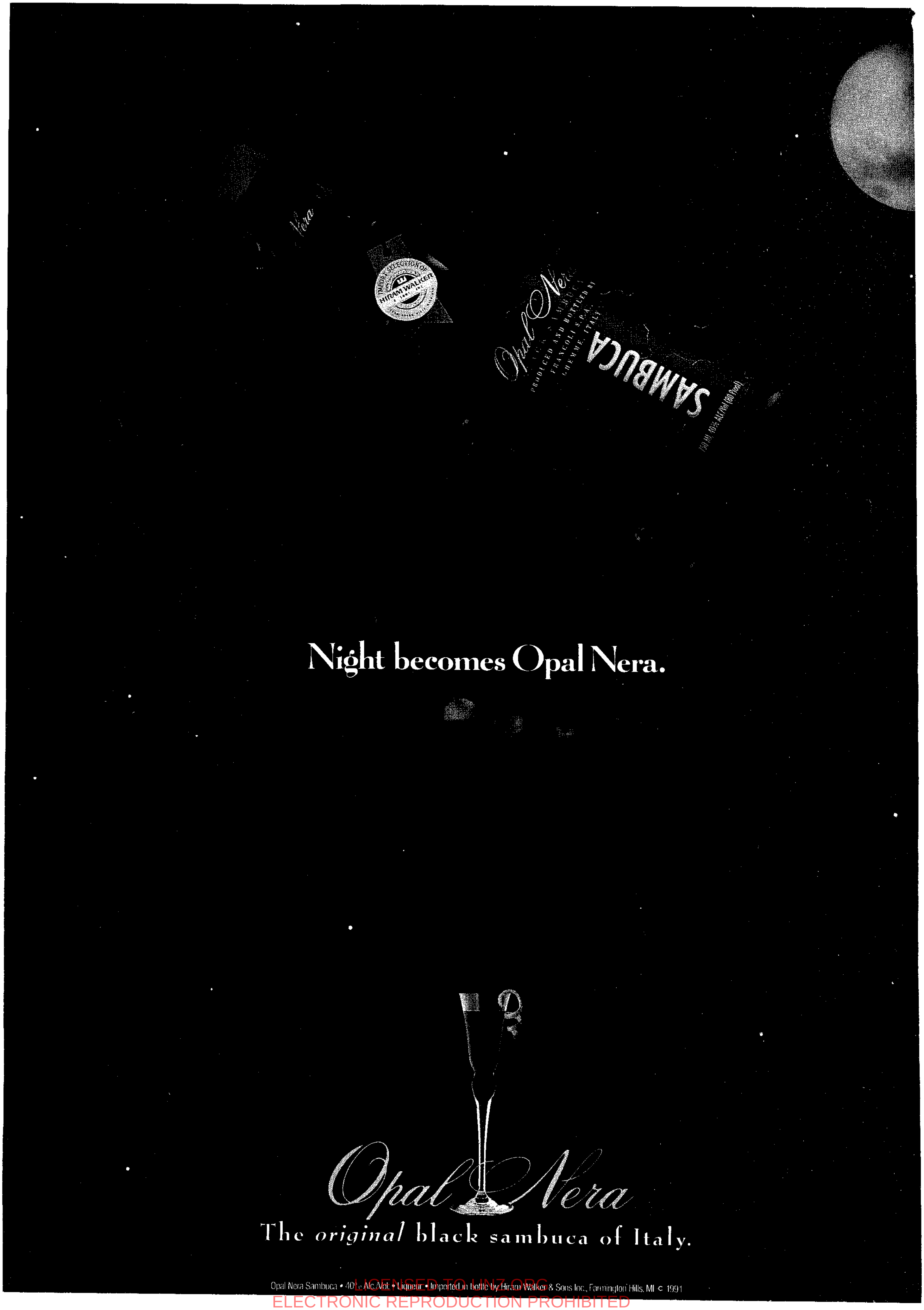
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